

Conran revamps design team after internal wrangles

CONRAN Design Group is planning a major relaunch this autumn.

This follows the recent merger between the Storehouse group's former in-house design team and Conran Associates, the independent consultancy, to form a new firm of more than 200 staff, rivaling Fitch and McColl.

Behind the scenes all has not been happy, with the resignation of Barry Finnegan, the man pencilled in as managing director of Conran Design Group.

It is understood to have left after "differences of opinion", including doubting the logic of combining the independent consultancy with the in-house team, a move that could be seen as causing conflicts of interest.

His replacement is Peter James, who is not a designer, but has background in management and media work.

This week he outlined to *BD* a new management approach to the £10 million multi-faceted design consultancy, whose clients include the British Airports Authority, Mowlem, Virgin, and Storehouse mem-

bers such as Habitat, Mothercare and British Home Stores. James hopes to draw in outside clients to produce a 50-50 balance of group-independent clients.

The ratio of work in the design group is now nearer two to one in favour of in-house.

He dismissed the suggestion that the expansion of Conran's retail interests may undermine the independent status of the consultancy.

"Our strong workbase and expertise is a selling point for our services," he said. "I don't see the conflict of interest — and anyway, the Storehouse group only amounts to about 4 per cent of the high street."

One possibility for future architectural and interiors development could be a resurrection of the "galleria" concept promoted during the Conran-backed Burton takeover of Debenhams last year.

The collapse of the informal partnership has left Storehouse with the opportunity to develop

its own department stores/galleries offering the range of shops within the group.

But the key aspect of the relaunch will be the demonstration to potential clients of a new-style project management service, with improved client liaison.

"Designers do not necessarily make the best managers," said James.

"I'm not saying we did not do it well in the past, but we are going to sell ourselves in future on making sure the customer gets what he expects with no surprises."

By Lewis Blackwell

Prince visits community architects in Hackney

PRINCE Charles this week took a look at the work of the architects he has employed on his rundown Duchy of Cornwall estate in Kensington, with a visit to Hunt Thompson's highly praised Lea View estate refurbishment.

But on the way to the Hackney estate he took in the darker side of London's council hous-

ing with a visit to the Aylesbury estate in Southwark and the rundown St Vincent estate in Limehouse.

He also had a chance to see Limehouse Basin and hear of the controversial Seifert scheme for the British Waterways Board and Hunting Gate, which will cover large areas of the dock with luxury housing.

Consortium unveils another town plan

AFTER Tillingham Hall — Foxley Wood, that is the name of the second new town proposal by Consortium Developments, unveiled this week.

The housebuilders' group has already secured options on

280ha of forest and open land at Bramhall, north-east Hampshire, to build a settlement of up to 5,000 houses, similar to Tillingham Hall scheme in Essex. Planning consultants are the Barton Willmore Partnership.

The Council for the Protection of Rural England was quick to attack the £400 million proposal, as was the Hart District Council, which said the scheme was "stoking up uncertainty, speculation and worry". Consortium Developments plans to announce three more London ring new town sites within a year.

Meanwhile, the public inquiry into Tillingham Hall was continuing this week.

Adam appeal

THE National Trust has launched an appeal for the last £2 million it needs to purchase Robert Adam's Kedleston Hall in Derbyshire, together with the art treasures it houses.

... signing off ...



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ABC



After 18 months of ambitious Park View, the £60 million development by architect Aukett Associates has been completed. The new 100,000 sq ft office building, designed by Aukett Associates, has been completed. The new 100,000 sq ft office building, designed by Aukett Associates, has been completed.

Fitzroy's for Battersea scheme for challenge

FITZROY Robinson Partnership have been brought in to help with the controversial £60 million Battersea Power Station theme park development.

Developer Battersea Leisure is using the practice as consultants to assist the scheme's designers, Leisure & Recreation Concepts of Dallas, with obtaining planning permission. Fitzroy Robinson is expected to be retained to advise on Building Regulations and other statutory requirements during construction.

The scheme still requires a Section 52 agreement to be

signed, involving a complex range of clauses put in to ensure the scheme goes through as approved by Wandsworth council.

But while opponents are mounting a last-ditch attempt to get the development called in by the DoE, work has started on the site.

For 18 months the Central Electricity Generating Board has been removing obstacles and plant. The celebrated art deco Turbine Hall A is now ready for work to begin on the scheme.

Battersea Leisure head John Broome, who runs the Alton Towers theme park in Stafford-

shire, told *BD* that the team was on site, and that the first phase of the scheme has been completed.

Whoever gets the job, the following £5 million winter at Alton Towers required to have the first phase of the scheme completed by the end of the year.

McAlpine is a following £5 million winter at Alton Towers required to have the first phase of the scheme completed by the end of the year.

No 781

GLC gambit comes in for challenge

A £37 million GLC handout to a financial management company was a scandal, said Sir Godfrey Taylor, chairman of the London Residuary Body that is responsible for winding up GLC affairs.

"This is not the right way to run local government," he said, after ordering an immediate inquiry into how the council's last committee meeting managed to vote through extra money to Saitman Developments for housing repairs.

He said there was real doubt if committee members even had time to consider what they were doing.

"They just threw stacks of paper at them and they presto the money went through."

"If the London Residuary Body had this money of course we would look at housing renovation but we believe that it should be spread across more boroughs."

The House of Lords will be giving a judgment which Sir Godfrey said "will clarify the situation".

How council beat Baker page 5.

Britons for Paris show

TWO Britons are among nine leading European designer and architect teams invited to participate in an exhibition celebrating the Centre Pompidou's 10th anniversary in Paris next April.

The two Britons are Ron Arad of One Off and Jan Kaplicky of Future Systems.

The rest of the field comprises David Nixon of Future Systems, Paolo Doganelli, Hana Hollein, Toshiyuki Kita, Rem Koolhaas, Javier Mariscal, Alessandro Mendini, and Philippe Starck.

The main theme of the exhibition, called "Nouvelle Tendances", is the translation of habit.

Playhouse bequest

ONE of the last acts of the West Yorkshire Metropolitan Council was the award of a £2.6 million grant towards a new theatre in Leeds.

It follows an initial grant of £1.2 million in July 1984 which enabled the Leeds Theatre Trust to plan the building and hold an architectural competition.

The winning Appleton Partnership scheme will now go ahead with completion scheduled for late 1989.

Other features of the building include:

● a unique sun scoop system which reflects sunlight into the atrium and plaza below;

● a sea-water tunnel 75m below ground and 350m long which pumps water from the harbour to pool the building's air-conditioning system.

A construction workforce which comprised up to 4,500 people at any one time, employed by 70 sub-contractors, created the building.

Its impact justifies the client's brief, which was to create "the best bank building in the world" — thereby signalling the bank's faith in the future of Hong Kong after it reverts to the Chinese in 1997.

Appropriately, the positioning on an oblique slant of escalators from the plaza to the banking hall was carried out following advice from a Chinese geomancer.

And the building has achieved the ultimate accolade: it is featured on Hong Kong currency notes.

'We'll take 70 per cent' RIBA SEEKING LIABILITY INSURANCE DOMINATION

MORE than 70 per cent of architectural practices are expected to join the new RIBA/APIA Insurance scheme within a year of its launch this week.

That was the confident prediction of its directors, who claim they are offering an unrivalled deal for architects to ensure more stability in their premiums, cheaper rates in the long term, and a unique new feedback arrangement on claims.

Income from the scheme will be put into new liability-related education and practice initiatives — a minimum of £100,000 from the first year.

And the new professional indemnity package will include

an "appeal court" review panel of RIBA councillors, who can be asked by a disappointed architect to intercede in negotiations for cover.

RIBA president Larry Rolland expects the scheme to be at least as successful as the one started nearly two years ago by the Royal Incorporation of Architects in Scotland, which now has 70 per cent of professional indemnity business.

"It could end up with us settling on perhaps 80 per cent of

the market," said Rolland.

Such hopes are founded on the knowledge that the institute's partner, Architects & Professional Indemnity Agencies, is already involved with around 70 per cent of the market. This is through its own scheme, and through placing business brokered through ABS Insurance Agency.

APIA's managing director, John Bartington, is also managing director of the new RIBA Insurance Agency, which is jointly controlled by the RIBA and APIA.

"Seventy per cent is by no means an unrealistic figure for the share of the market we hope to get in our first year," he told *BD*. APIA will also continue offering its existing scheme.

The RIBA's half-share in the new agency will generate income that is passed on to another wholly-owned company, RIBA Insurance Ltd, which is to be chaired by institute past-president Gordon Graham. Ray Cecil, institute practice head, will be one of the five directors.

Cecil said the £100,000 minimum promised for the company was a minimum: "Our scheme proves as competitive as we think it is, then we should be looking at several times that."

This will be used by RIBA Insurance to pay for as yet unspecified education and practice projects. One firm possibility is fighting test cases, to help defend the architect's position in law.



A fireman surveys the devastation.

Tighter control urged after Hampton fire

AFTER the fire at Hampton Court which destroyed part of the south wing, conservationists are urging the Government to take a tougher line with property and its control.

Save Britain's Heritage said the DoE must "look pretty hard" at its other properties.

A DoE spokesman said "buildings under our control comply with local authority regulations, and we take guidance from fire officers". One of the areas that will be looked into during the inquiry would be the failure of the smoke detector in Lady Gallo's apartment, he said.

Charles Brown, surveyor for York Minister, said: "Kenneth

G Ware's wife gets in on design action...

ANOTHER designer has been lined up for the proposed massive Canary Wharf development in London's Docklands — developer G Ware Travelstead's wife, Edith.

Her involvement is certainly not nepotism, as she can boast the ideal pedigree. Her role at Canary Wharf would be to help design the denting floors if the project goes ahead — she is president of a leading American consultancy on this type of design.

Five years ago her company, Total Concept Inc, designed the 3,600sq m First Boston dealing room, then the largest of its kind.

She told *BD*: "Since First Boston we have designed seven or eight major dealing floors with another two or three in the pipeline."

If Canary Wharf goes ahead — and doubts appear to be mounting in the City that the huge development will find enough backers, with few details yet released on future tenants — then Total Concept will be opening an office in London in the autumn.

Edith Travelstead will be revealing her approach to design as one of the speakers at a conference on dealing rooms at the CFS Conference Centre in London, May 14 and 15.

Other speakers include Richard Rogers partner Marco Goldschmidt, and Frank Duffy of DEGW. Details from the Institute for International Research, tel: 01-434 1017.

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INDEX

BUILDING DESIGN 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Stylish starters

A unique sun scoop system which reflects sunlight into the atrium and plaza below; A sea-water tunnel 75m below ground and 350m long which pumps water from the harbour to pool the building's air-conditioning system. A construction workforce which comprised up to 4,500 people at any one time, employed by 70 sub-contractors, created the building.

Ted Levy dies

TED Levy, the architect who took the lead in reshaping the Hampstead and Highgate heights after the war, died on March 22 following a long illness. He was 54.

Born in Durban and brought up in Johannesburg, Levy studied under Professor Norman Fessler at the University of Witwatersrand, where he qualified in 1957. An active opponent of apartheid, like many South African Jews, he faced possible imprisonment or self-imposed exile. Levy came to England with his wife and son in 1960. His Hampstead practice was formed in 1961 with Percy Sher.

His initial success was in converting huge Victorian and Edwardian Hampstead houses into self-contained flats. New-build followed with offices,

supermarkets and hotels — including a new holiday village in the Algarve — and shopping precincts such as the Kingswell development in Hampstead.

His awards included a Dni gold medal in 1977 for private housing at Selwood Park, Frome in Somerset and a Civic Trust commendation for his River Garden flats in Fulham. He received a DofC commendation for the neighbouring sheltered housing and sports centre. He also designed the West Hill Park housing in Highgate and an office block at 100 Avenue Road, Swiss Cottage, chosen after a competition by Camden council.

An intuitive architect who did not believe in rigid rules, Levy produced quality housing on a human scale, creating space where none seemed to exist.



Ted Levy's West Hill Park housing.

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Finnish architect and follower of Aalto, Reima Pietila, spoke at the RIBA. Ian Latham reports.

The Aalto inheritance



Reima Pietila — consistent view. Photo: Geoff Hockmum.

NOT so long ago, Scandinavian design was held to represent the best in taste and aesthetic sensibility. To some extent that image remains, slightly tarnished, but it is Italy that we now are obliged to look to.

Alvar Aalto was the foremost architect-designer, with his uplifting view of modernism tempered to the particular problems of climate and landscape, but he too has been brought down a few rungs.

The reason, from our perspective, must lie with the shifting climate of opinion that sees Modernism in a different light and that sees architecture more as a service than a creative art. In Britain these changes have caused many architects to reconsider and redirect their work, often with an accompanying decline in quality; one is reminded especially of the generation of practices established with the Festival of Britain, whose best work was done in the fifties and sixties.

Reima Pietila last spoke at the RIBA in February 1970 and it was significant that he began last week's lecture with the same slides. Nothing has happened since then to make him change his view. And consequently, the world he described seemed almost alien from our perspective.

A direct follower of Aalto, Pietila has been in practice with his wife Raila since 1960. Together they have been responsible for a number of important projects, both in Finland and the Middle East, and as professor at the University of Oulu, Pietila has been an important influence on the younger generation.

Pietila's teaching activities have clearly provided the context for an intellectual rigour

Five unsuccessful finalists in the competition for the National Gallery extension came under Modernist scrutiny at the 9H Gallery.

Classical dilemmas

ON the face of it a discussion centred on the five unsuccessful proposals for the National Gallery extension sounds negative.

But recently the 9H Gallery, where an excellent exhibition of the schemes can be seen, hosted an important meeting, important as much for the individuals that came together and the potential for future gatherings as for the level of discussion on the day.

Robert Venturi may have been selected by the trustees to design the extension (and his scheme will remain undisclosed for some time), but the fact that architects of the calibre of James Stirling, Michael Wilford, Jeremy Dixon/BDP, Henry Nicholas Cobb/IM Pei, Colquhoun & Miller/RMJM and Piers Gough/CZWG were responding to the same brief must make the "also-rans" of interest and significance.

Dixon and Gough, to their great credit, participated actively in the event and presented their proposals; Cobb was replaced by his partner, Colquhoun and Miller were unrepresented and it would have been both surprising and uncharacteristic for Stirling to turn up. The event was chaired by Kenneth Frampton, professor at Columbia University in New York and temporarily based in Berlin, and now sadly just an occasional visitor to these shores.

A "diehard, boring, moralistic Modernist", Frampton viewed his position as both insider and outsider, and he proceeded to set out a framework within which the various projects could be assessed. He saw them as "furthering the decisive rupture with the Modern Movement", as if returning

in a pre-Modern condition and attempting the impossible task of reconstructing a "more appropriate syntax". Frampton's critical evaluation of such historicist, and repressed, discourse found few dissenters among the audience of confirmed Modernists, including Neave Brown, Colin St John Wilson, Michael Brawne, Patrick Hodgkinson and David Wild.

Underlying the discussion was a general feeling of disappointment in the proposals, partly because more was expected of the architects concerned, and partly because of the lengths to which they went to anticipate the trustees' stylistic preferences. In the absence of Venturi's winning proposal, it is difficult to evaluate the significance of this tendency, but we can presume his scheme will mediate between "fitting in" and "standing out", and between classicism and modernity.

Classical road

Cobb's project goes furthest down the classical road (his drawings are remarkable Beaux Arts style renderings on hand-made paper — a far cry from Stirling's simplistic line drawings), and the anomalies of his proposal, especially the weak cylinder entrance, serve only to mask the play between illusion and reality rather than celebrate it.

Close behind came Piers Gough's proposal with its fine basilica gallery, let down by the "arbitrary piling up of forms" around it. Colquhoun and Miller played a subtler game, following classical convention rather than reproducing detail, but resulting in a somewhat apologetic building perhaps too reminiscent in its facade of Otto

that characterises the studio's Pietila was that he didn't run an "art" gallery and come to the art of architecture. Progress, came as a change in the context of endless conservation and battles.

This work, like Aalto's, seems a meditation between nature, between materials and materials and between traditional forms and curious, inauthentic shapes.

Pietila is an impractical designer rather than a man and he has no winning competitive corporate jobs. The most recent won three years ago a Finnish presidential award in a style woodblock. His proposal responded in plan as two linked forms, a combination, explained, of Schrödinger's cat, Mies's rationality and Aalto's phlegmatic discipline.

Pietila saw himself between these precedents — "that enough architect to do" — he should be discreet, and there should be no more than necessary here.

Here, Pietila is tentative, for there is certainly thought and hard-putting his buildings to the admits. Producers architecture, even in it cannot be as easy as that.

"Art in Public Places" lecture on his work, will be the American glass and the next Tuesday, April 6, 6.10pm. Tickets from the office, tel 01-586 3533 ext 10.



The prince and John Thompson at Lea View.

High Court rejects GLC move over Docklands

THE Greater London Council's attempt to overturn planning approval for a £1.5 million development at Canary Wharf collapsed after a four-day hearing in the High Court.

The GLC claimed that the London Docklands Development Corporation had acted illegally, unfairly, and unreasonably. The LDDC had failed to have any regard for the Greater London Development Plan and had not consulted the GLC, which had expected that it would be asked to make representations before planning approval was given.

The council was also concerned about the impact of three towers on the urban landscape and listed buildings. Summing up, Mr Justice McCulloch said he was satisfied that the LDDC was aware of the impact of the towers on London's skyline, but the extent of their intrusion was matters for the corporation's judgment, not the court's.

OFT urges more freedom

ARCHITECTS should be able to advertise where and how they like — as long as it is legal.

That is a conclusion of the Office of Fair Trading's investigation into competition and advertising practices among the construction professions.

The report, just published, shows the OFT to be pleased with the RIBA's relaxations of the code to allow some advertising, but now wants it to take away all limits. This would allow — in theory — architects to advertise their services on radio, television and hoardings, and to

By Lewis Blackwell

produce "knocking copy" on rival practices and their work.

"There is still clearly scope for removal of restrictions among architects," commented an OFT spokeswoman. "The report is saying that the general advertising code contains the necessary safeguards, and there is no need for any other special restrictions imposed by these professional bodies."

Indolence threatens London says Save

LONDON'S building heritage is under threat from "private developers, negligent and indolent local authorities, complacent public bodies and from sheer ignorance and indifference", says a report by Save Britain's Heritage.

It calls for English Heritage — the successor body to the Greater London Council's historic buildings division — to "take a strong line in defence of London's 40,000 listed buildings and 200 conservation areas".

Life after Livingstone highlights Bradmore House, Hamersmith; Broomfield House in Enfield; the 17th century houses at Newington Green, Islington; and St John's Lodge, Regents Park, where former RIBA president Michael Manser is involved with a controversial plan for conversion to an American-owned museum.

Save says English Heritage "could and should take the lead" to protect the buildings.

Where the City is concerned, English Heritage has an important role in shaping policy. Save says the new amended City local plan threatens to lead to a general intensification of tall buildings and the gradual erosion of conservation areas.

Another fear is that the future of many London churches is uncertain, as GLC's abolition removes a major source of restoration support.

County Hall up for grabs

Chartered surveyors Richard Ellis are to carry out a three-month feasibility study of County Hall to find a new use for the former Greater London Council headquarters.

Sir Godfrey Taylor, chairman of the residuary body, described the sale of the GLC properties as probably the largest ever in this country.

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News

Prince keeps busy

Despite severe injuries to his finger, Prince Charles is still keeping up with his royal visits to community architecture projects around the country.

On Wednesday the prince went to see the Lenzle self-build housing project at Freeland Buildings in Bristol.

Architects Alan Atkins and Tony Edwards of Atkins & Walters showed him 12 flats in the project, which allows young unemployed people to build and own their homes.

Last week he was shown around the pioneering Lea View House project in Hackney by John Thompson of Hunt Thompson Associates. Lea View House has been extensively refurbished with tenant participation in the design stage.

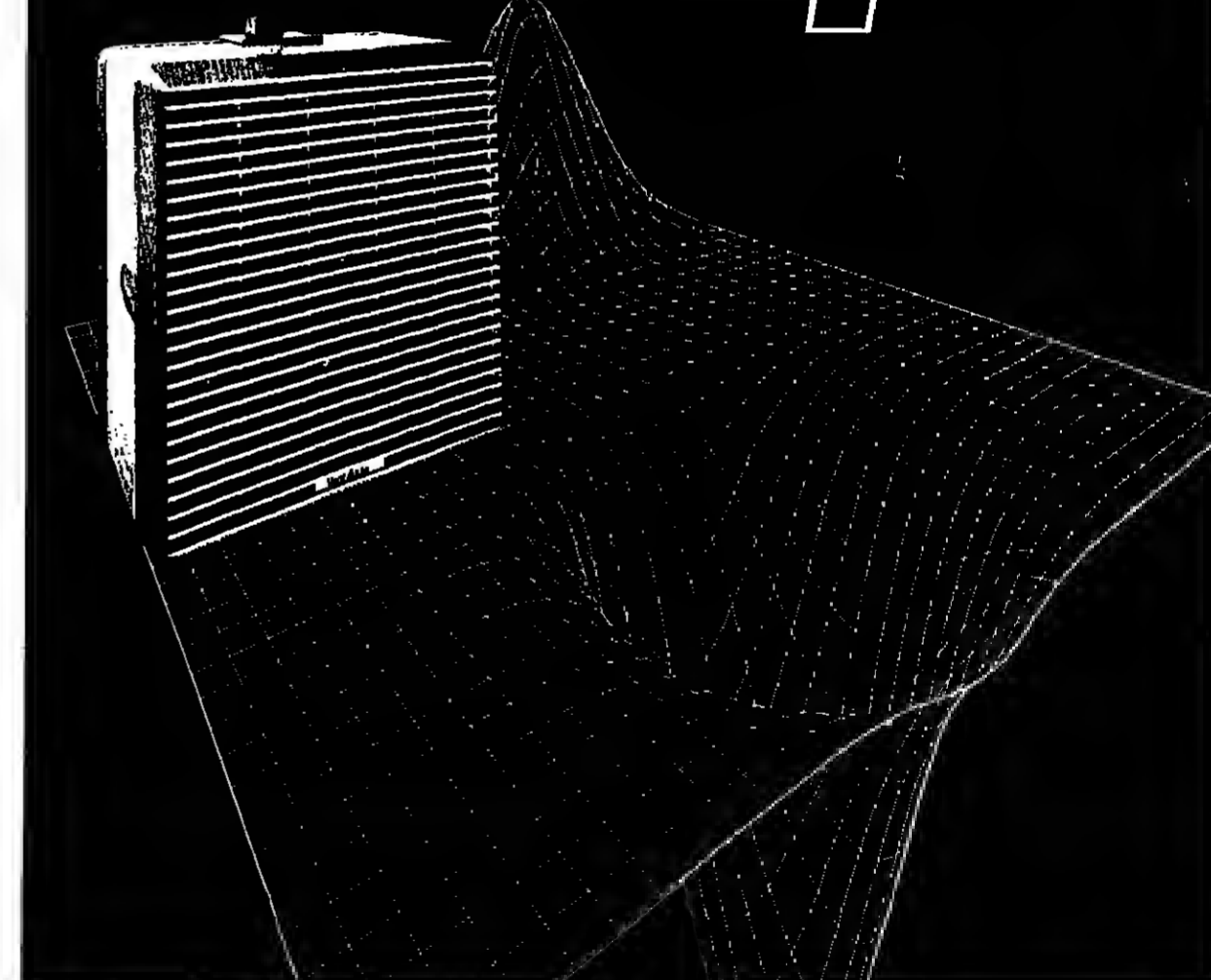
Hunt Thompson Associates were last month appointed to prepare a detailed study, using the community architecture approach, into the future of Newquay House, part of the Duchy of Cornwall's estate in Kensington, South London.

Meanwhile on Tuesday he opened the £200 million Heathrow Terminal 4 — although it won't be operational for another week.



Self-build housing in Bristol.

The new Vent-Axia T series



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'Decaying Britain' continues

RIBA'S 10-month-old Decaying Britain campaign will continue — despite having no fixed budget.

Public affairs director David Atwell said: "It remains to be seen how much money will be left out of the public affairs budget."

But publicity events planned for next year will go ahead. A travelling exhibition, conferences and seminars including a one-day seminar in the North of England on problems at Sheffield, Leeds, Hull and Manchester have all been approved.

The RIBA has also agreed to a November launch of the 1987 International Year of Shelter for the Homeless with a major conference on homelessness related to deteriorating housing conditions.

Community conference

A ONE-day conference on community architecture with particular emphasis on Wales is being held in Cardiff on April 23.

The conference will be chaired by Malcolm Parry of the Welsh School of Architecture.

Details are available from Community Design for Gwent: (0633) 50271.

Player's calls for inquiry

TOBACCO giant John Player & Sons is appealing against Nottingham council's refusal to give planning permission for the development of a 5ha site in Radford.

Players is demanding a public inquiry into the Jonathan Smith Associates scheme.

This is intended to revitalise the blighted urban area with a mixture of retail, residential and community use buildings.

Save continues its fight to restore vandalised church

CONTROVERSY over the future of St Alban's church, Teddington, is continuing, despite the threat of demolition being apparently lifted.

The Church Commissioners are understood to be drawing up a proposal for converting the celebrated Victorian Gothic "cathedral of the Thames Valley" into flats.

Not surprisingly, conservationists are furious, as the interior is one of the most celebrated aspects of the building.

As an alternative, they have applied for planning permission for their own development. Save Britain's Heritage and the Victorian Society have commissioned architects Purcell Miller Tritton to prepare a proposal for a residential development around the church to create a kind of cathedral close.

It provides a mix of sheltered and family housing in three blocks of varying size, clustered around the west end of the church, and maintaining the

present wooded appearance of the site.

The funds generated by the development would be used to restore and maintain the magnificent church building itself, which would be vested in the Redundant Churches Fund and used for occasional concerts, services, and exhibitions.

By BD Reporter

A new church hall incorporated in the development will serve the needs of the congregation worshipping in the small 17th century church over the road.

The scheme represents the first attempt to secure a genuine future for the church. St Alban's is one of the great monuments of the Gothic Revival, commissioned by the wealthy Trinitarian, Rev Francis Leish Lloyd, and designed by a local architect, William Niven, in 1887.

Its interior, neo-French in style, was lavishly decorated with splendid fittings. Now, the church is a monument to the worst excesses of vandalism, having stood empty since declared redundant in 1977.

Other proposals are being submitted to Richmond council by developer Speyhawk and Wates Retirement Homes.



Interior awaiting renewal.

Children's museum proposal

AN old print works is now the focus of a proposal to become Britain's first children's museum, at Amersham.

The Royal Opera House, London, has appointed an architect to design and build a new children's museum.

The museum will be built on the site of the old print works, which was part of the Royal Opera House's former printing works.

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A factory and headquarters building at Livingston new town has won the first Scottish Building Award.

MCP Pharmaceuticals building was designed by Livingston Development Corporation architects and built by Miller Construction (Northern) for the German-based company.

The two-storey brick building was chosen from more than 50 projects submitted to the Royal Incorporation of Architects in Scotland and the Brick Development Association, joint sponsors of the new biennial award.

Highly commended were the Glasgow Townhead Cook Freeze Unit (pictured), designed and built by Strathclyde Regional Council, and Kirkcaldy Street housing in Glasgow, designed and built by the Scottish Special Housing Association.

Capital gets its own heritage committee

ENGLISH Heritage has appointed an advisory committee for London matters.

The 13-strong committee includes Terry Farrell, Bridget Cherry, Simon Jenkins, Neil Hollamby and Peter Thornton.

The group takes over the role of the Greater London Council's historic buildings committee.

It will not have statutory powers but can advise the

commission when it thinks the secretary of state should intervene.

Jenkins told BD he hoped the committee would take a stand against buildings that either threaten London's environment or seriously block a view of existing listed buildings.

It will meet monthly and discussion of individual listed buildings will be open to the public.

It will not have statutory powers but can advise the

Energy takeover

MANAGEMENT of the Energy Efficiency Office's research, development and demonstration projects in buildings will be taken over by the Building Research Establishment from April 1.

The programme will be managed by the BRE's energy conservation support unit (Bresen), which now controls contracts worth more than £2 million.

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GLC beats Baker in financial paper chase

IN its final hours the Greater London Council stashed nearly £78 million into a financial management company to keep its huge housing repairs programme going.

Satman Developments was given a cheque for an incredible £41 million on the Wednesday before wind-up.

But then, the next afternoon, the council handed over the bulk

of a further £40 million funds that had been set aside for the Inner London Education Authority.

DoE chief Kenneth Baker successfully foiled the massive sale out to GLC — but found himself unable to react in time to the GLC's response of channeling most of those funds into Satman.

But just what is Satman Developments? The answer lies with a small City firm of financial consultants called Mercantile House Holdings which was asked by the GLC to set up a subsidiary company — Satman Developments.

There are three directors of Satman, two of whom are also directors of Mercantile House. The third, John Crockford, is a former GLC director of finance.

His brief is to make sure the money goes to boroughs for housing repairs on the basis of original allocations.

The money will be spent on defective roofs, rotten windows, and inadequate drains as well as

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Playing it tough in Nottingham

TOUGH measures aimed at poor design and cowboy builders have been introduced by Nottingham council.

In future, home improvement grants will be paid out only to house owners who have complied with the council's home improvements code of practice.

The code stresses that repairs should be carried out in traditional materials to match what is already there. Terraced houses, it says, are part of a group and cannot be looked at in isolation.

Computer conference

THE fifth international symposium on the use of computers for environmental engineering related to buildings will be held in Bath from July 6-9.

Sponsored by the Chartered Institution of Building Services Engineers, the event will involve the presentation of nearly 50 papers from 14 countries.

Details and booking forms from Anne Gibbins, Members Services Department, CIBSE, Delta House, 222 Balm High Road, London SW12 9BS, 01-675 5214.

New use for an old roof

THE Avoncroft Museum of Buildings near Bromsgrove, Hereford & Worcester, is planning to cover a visitor centre with the 666-year-old former roof of Quesen Hall, Worcester, at a cost of £250,000.

Quesen Hall, built in 1320, was demolished in the 1860s but the oak roof was used as a church in the city.

US Ulster aid demand

AMERICAN aid to Northern Ireland must partly be used to solve the problems of Belfast's Divis Flats, says David Hall, director of the Town & Country Planning Association.

Speaking at the opening of the TCPA's "Demolish Divis" exhibition at Greenwich Town Hall, he said a substantial amount of money should be devoted to demolition, and the building of houses with gardens.

Tower power

THE National Tower Blocks Campaign is publishing a directory of Britain's tower block homes to help local authorities and tenants' groups to deal with the structural and social problems of high-rise flats.

Further information from: Community Links, 01-472 6652.

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Ball and chain for French housing

THE first of what could be a wave of major housing estate demolitions has been carried out in France.

One block in part of a complex of more than 4,000 low-rent apartments at La Courneuve, a district in the north of Paris, has been blown up to clear land for redevelopment of a low-rise scheme.

Another block will also go to open up the site for the new housing.

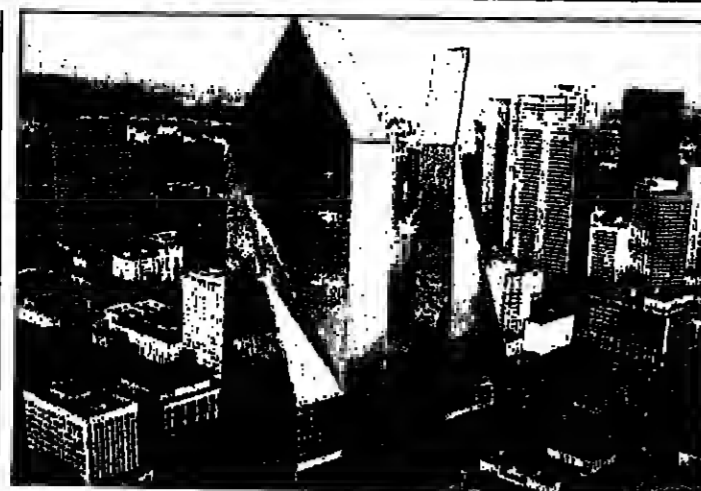
The demolition has a special significance, as La Courneuve was the first location for the system-built blocks built as part of the "Habitation a Loyer Moderne" programme.

In all, 3 million dwellings went up using variations of the same prefabricated system, but the first at La Courneuve were the worst.

Soon after construction in 1960 a serious defect was found in the fixing of the cladding panels, which did not account for differential movement.

Before the design and manufacture was improved, however, 3,500 dwellings had been built around the country.

Recently a survey carried out on French post-war housing by the engineering company Coieba International recommended demolition of 300,000 units.



Fitch land major Paris job

FITCH & Co have won the design contract for the revamp of one of France's biggest department stores, Samaritaine in Paris.

The store, a four-building art deco complex lying between Rive Gauche and Les Halles, has suffered a decline in prestige in recent years.

But following advice from management consultant McKinsey & Co, it was decided to

By Lewis Blackwell

invest in a new design approach for the 50,000sq m landmark.

Richard Austin, head of

Fitch's retail division, commented: "In retail terms the French are very strong at corner shop and out-of-town shopping, but have very undeveloped high streets."

Fitch's work for high street retailers like Burton, Boots and Woolworth in the UK led to their being approached — the

only UK design firm consulted. Ironically, Fitch closed their Paris office two years ago because of high costs and shortage of work.

Now Austin sees the Samaritaine job, which will include the creation of a "sports world" in one of the buildings, as a spearhead for future work.

New facets for the Dallas skyline . . .

Dallas has acquired a striking new monument to Man, courtesy of a collaboration between architects MP&P Partners and Henry Wess & Associates.

Allied Bank Tower is the first of two faceted, prism-like schemes rising more than 200m. This first phase of "Mountain Place" alone cost \$230 million.

When complete, the complex will provide 270,000sq m of mixed development, including 100,000sq m of offices, a 300-bed hotel, and a huge underground car park.

Extensive landscaping with fountains is a feature of the scheme, but perhaps the most striking design aspect is hidden — the unusual steel structure.

New "megatowers" are the key to the skewed faceted rocket shape. At the base more than half the building's footprint is cut away to open up two-thirds of the total site to landscaping.

Hologram scheme for dark rooms

BUILDING researchers in the United States have developed a way of using holograms to windows to bring light into dark rooms.

A department of energy team of an architect, artist, computer-laser specialist and sheets of holographic film each fastened to windows to direct light into dark corners.

The main problem, reveals architect Elizabeth King, is that rainbows are produced by the holograms.

Although this can be overcome, there is still a tendency for light to be, for example, pink, one part of the room and blue, another.

Talk about structures

WHAT is said to be the first international conference on lightweight architectural structures takes place in Sydney from August 24 to 29.

Speakers will include a structure pioneer Walter Reuther, Frei Otto, Renzo Piano, Ted Happold, Peter Rice, a structure expert Zygmunt Mawski of the University of Surrey, Australian architect Philip Cox, and NASA space station architect Marc Cohen.

The organisers are the University of New South Wales. Details from Vincent Sedlak tel: Sydney 399 0352.

Grand Buildings

Richard Horden: the design that got away

THE Grand Buildings competition assessors undertook an enormous and gruelling task in processing the 287 first stage entries, and then the detailed submissions from the nine finalists.

Out of all this came a winning scheme that has certainly disappointed some, and even if judged "the best" for Land Securities' purposes, can never merit description as being exciting or original.

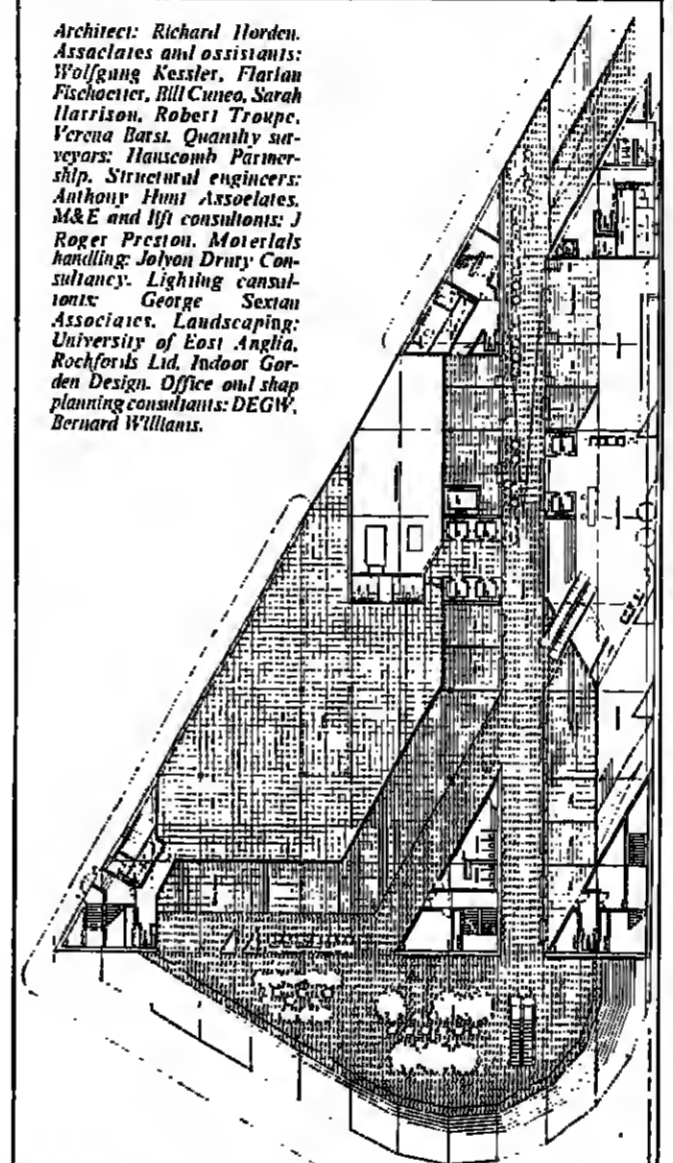
Reading the assessors' report (and considering the fact that only nine finalists instead of 10 went into the second stage), produces the impression that Sidell Gibson won with a quietly

ingenious solution, the best of a mediocre bunch, the best that free enterprise could attract.

But there is a passage in the report where the assessors sound really enthusiastic: "One scheme... moved away somewhat... insofar as the part facing the square took the form of a great glass enclosed space, the occupied building itself taking the form of a triangle. We found this scheme of great interest. It was the only scheme to approach the problem of the junction between Northumberland Avenue and the Strand in an entirely new way. The assessors were of the opinion that what appeared at first sight to be an extreme solution could



Aerial view, looking up Northumberland Avenue towards Trafalgar Square.



Ground-floor plan.



Aerial view of model of the scheme from above Trafalgar Square.



Perspective of arcade, on axis with Nelson's Column.

nevertheless provide a valid answer to the urban design problem.

But they felt less keen on its way of meeting the central office provision requirements, and so Richard Horden and his team did not make the final three. But what might have been...

The designer's awareness of the three axes that cross at the front of the site can be seen as a key generator to their solution. The relationship with Nelson's Column produces the axis of a new arcade, the relationships with the National Gallery and the axis of the Mall take possession of the front area of the site, determining its handing over to the public realm.

The handing over is achieved with style — a faceted glass gallery turns the corner, forming a sheltered extension of the public space of the square and offering a place to walk or sit (a harsene) and an entrance point to the arcade.

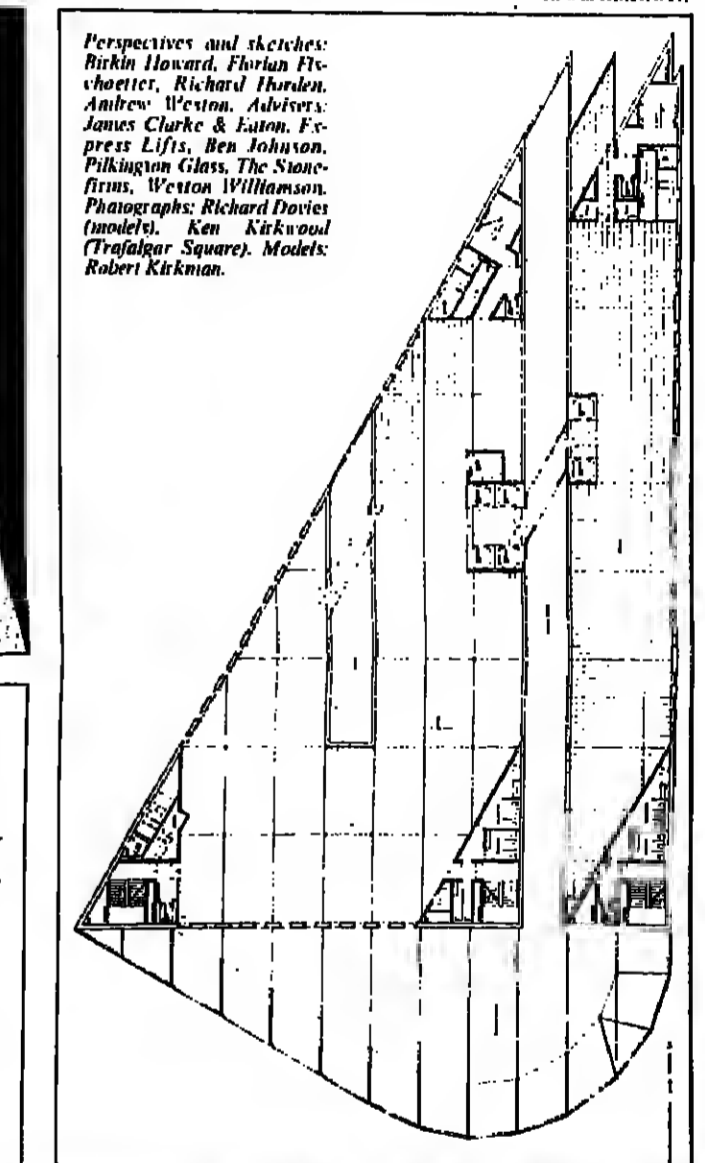
This feature picks up the great tradition of London's arcades, providing a potential high quality shopping environment, and links through to a new small piazza at the back of the scheme. The main entrance to the offices is outside this on Northumberland Avenue.

In the detailing there was further evidence of the quality of the original concept. Simple Portland stone facades were intended to have had flush windows almost melting into the stone, each window given a white dot matrix.

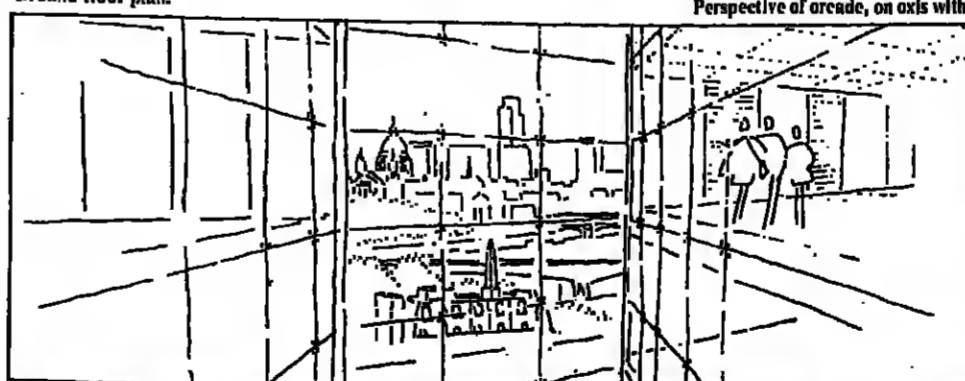
A highly efficient structure to the gallery glazing typified the simplicity, elegance and restraint proposed for the whole development.

The scheme offered an exciting improvement to the Square, and revealed a new potential for the site. It was a splendid answer to, apparently, an imperfect question.

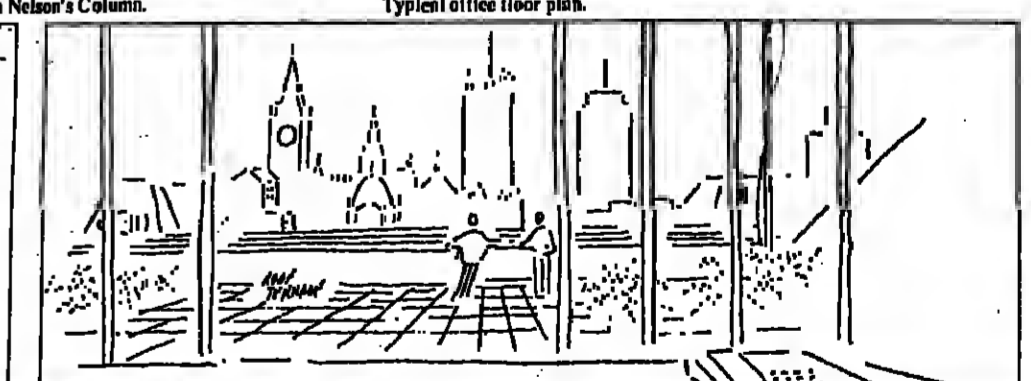
Lewis Blackwell



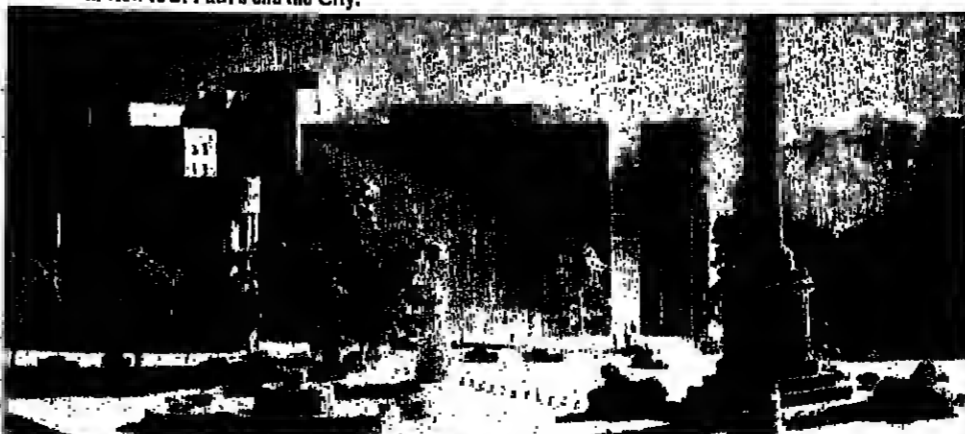
Typical office floor plan.



The atrium view to St Paul's and the City.



Roof terraces to offices, with view to Big Ben.



View of the glazed "gallery" from the National Gallery.



A new piazza was proposed at the junction of the arcade with Northumberland Street and Northumberland Avenue.

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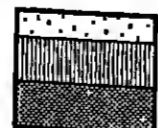
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Communication breakdown

From Robert MacDonald
ROGER Smith ends his letter (March 21) with a most interesting question: must architects be able to draw?

The question is pertinent when read together with Ian Latham's comments about the apparent incomprehensibility of some of the Pembroke College competition entries. According to his account, many drawings proved incomprehensible to the lay judging panel, and most proposals were more directed towards an architectural audience. It would appear that although some architects can draw they do not necessarily know how to communicate to the public. It would be of interest to know those actual drawings which proved difficult for the lay panel to understand.

Of course the conventional wisdom is that architects ought to be able to draw no matter how idiosyncratic the style. Such wisdom is based upon an assumption that there is an inseparable relationship between design and drawings. The production of a drawing remains a significant part of the architect's mystique. Clearly, computer-aided drawing is a challenge to that professional mystique.

Such traditional assumptions are not refutable, but they represent a well-established and accepted view of the significance of drawing. Computer-aided drawing does not yet appear to have had a major influence upon this intuitive ability of the architect to draw, which more often than not does remain the essential and arcane part of a good architect.

However, it would appear more often than not a mere coincidence that the brutalist aspects of the Modern Movement were associated with a kind of axonometric mentality. Some architects preferred the worm's-eye view, bird's-eye view or the view from the wing of an aircraft rather than the human point of view. Some architectural drawings often appear to me as a reflection of a self-indulgent interest in the form of a building, and this becomes one part of the whole architectural self-deception

which avoids the user's point of view.

In contrast, many so-called "community architects" are directly involved in reducing the mystery in drawing by developing various approaches to tentative and participatory design which rely upon a variety of communication techniques. Rather than just being able to draw, the architect needs to continually question: do my drawings illustrate what it is like to experience the building? If traditional drawing does not answer this question, then other appropriate three-dimensional modelling or computer-aided graphics will replace the mystique of drawing. Whether or not this will result in a more human environment remains to be seen.

Robert MacDonald
Liverpool

RIBA move fruitless

From Mark Girouard
I HAVE been reading with interest your report and letters concerning the proposed changes at the RIBA, in particular the plan to move the Drawings Collection from Portman Square to Portland Place.

Thirty years ago, when I first used it, the Drawings Collection contained much of great interest and value but was understaffed, inadequately catalogued, and meanly housed in a gallery and closet at the end of the RIBA library. I have watched it develop into the largest, best known and most important collection of architectural drawings in the world, superbly catalogued, accommodated in a building which is a delight to visit and to work in, with its own admirable small exhibition gallery. The staff are professional without being impersonal, and it has a substantial backing of good will in the form of benefactors and admirers.

It has been a pleasure to architects and architectural historians all over the world to watch it flower at Portman Square, and to benefit from its flowerlog.

It is now suggested that this great and fruitful achievement should be destroyed in the hopes of creating something still greater and more fruitful. This kind of operation is always dangerous, and is especially so when the good to be destroyed is so apparent, and the good to be achieved so debatable. The main benefit of moving the collection is said to be that all the activities of the RIBA would then be under one roof so that, for instance, it would be possible to study related drawings, printed material and photographs in the same building (although not, it seems probable, in the same room).

I suspect that the benefits of this are greater in theory than they would be in practice; certainly, in my own experience, it is remarkable how seldom in any one day I want to use more than one of the resources now housed in the British Museum building (books, drawings, maps, manuscripts and exhibition galleries).

Moreover, on the admission of those who support the move, a unified RIBA in Portland Place is only possible on the assumption of "intensive external storage" involving the outhousing of 50 per cent of the library's collection by the end of a 30-year period. In other words, it is not possible. Anyone who uses the British Library knows what a bore outhousing is, but at least the bore is offset by the pleasures of working in the Reading Room. To be asked to give up the civilised ambience of Portman Square in order to ensure the inconvenience of outhousing seems a curious case of being asked to break eggs with no hope of making a decent omelette.

The alternative is for the RIBA to accept existence in two centres 10 minutes' walk from each other, and to build on what it has already achieved. In particular, now is the time to look into the exciting possibilities of future growth in Portman Square when the Courtauld Institute moves into Somerset House.

Mark Girouard
London W1T

Male bias on committee

From Tomis Hinchliffe
I NOTE that among those joining the RIBA's committee studying the problems of the inner city in order to report to

the Prince of Wales (March 21), only one woman, Pat Tindale, is included.

I'm sure that the committee will ask for submissions from women's groups, but in the end their report will be written with male bias engraved into every line.

No significant change will take place in the decline of inner cities until the needs and wishes of that "other" half of the population are not just noted in passing, but are heard and understood by an equal number of men and women with the executive power to act. Or is real change not actually on the agenda?

Tanis Hinchliffe
London N16

Insurance backing

From Chris Cowen
JOHN Wood's report on the new ABS insurance scheme for retired architects (March 14) is both ill-informed and misleading.

The initiative of ABS and the skill of Peter Bedford of Fenchurch Insurance Brokers has persuaded underwriters to enter a limited market sector with low profit potential. The ABS Insurance Agency welcomed the proposals and its expertise, unequalled in the specialised area of professional indemnity insurance, was willingly contributed.

The result is a much-needed and previously unavailable cover for architects who cease practice and also protection for their surviving families.

Chris Cowen
Chester

TV series wide of mark

From A W McGill
I, AS Ian Latham indicated he did in one of his articles reviewing "Architecture at the Crossroads", did my duty and watched all of the programmes. I was not altogether impressed by the success of the series as a whole, although I expected little more, given that the time available in which to discuss the central theme was so limited. I was not even surprised to find the series flitter out to a conclusively inconclusive.

I did, however, expect more from Ian Latham. His counterposed questions which appear in

the last paragraph of the last review (March 21) do nothing, in my view, but echo the general malaise both of the programme and the profession. It has become the "art" of the architect to mimic the cricket commentator in his ability to leave every avenue open for the eventuality that his honestly held opinion may be proved wrong.

For my own part I believe the programme was way above the heads of, and consequently only of peripheral interest to, the very people with whom the profession needs to communicate. Surely a more fundamental magazine-type programme which stresses the impact of architecture on our day-to-day lives would be more widely acclaimed by the viewing public.

A W McGill
Barnbyridge
Strirlingshire

Approaching negligence

From Sydney Downs
INSPIRED by Margaret Bloom's letter (March 7) I am compelled to add to the confusion or clarity of the limitations law. There seems, on the whole, to be little difficulty about breaches of contract or statutory duty.

As for the Law of Tort, I learned that negligence requires three conditions:

- (1) There must be a duty of care.
- (2) It must have been broken.
- (3) Damages must have flowed.

Of course, we are faced with the interesting distinction between physical damage and damages quantified in money terms. Are the monetary damages always and exactly coexistent with physical damage? That is a question, the answer to which must depend on circumstances.

But, be that as it may, it seems to me at present that this is the most productive way to approach the difficult question of when the damages began to flow — and therefore negligence to exist.

Sydney Downs
Manchester

Battle of Trafalgar

From Colin Shewring
WHAT a jolly wheeze for April the first. How we laughed when we saw those clever devils Sidell Gibson must have entered photographs of Grand Build-

ings, while we all slogged a DESIGNING elevation!

Bankrupt design

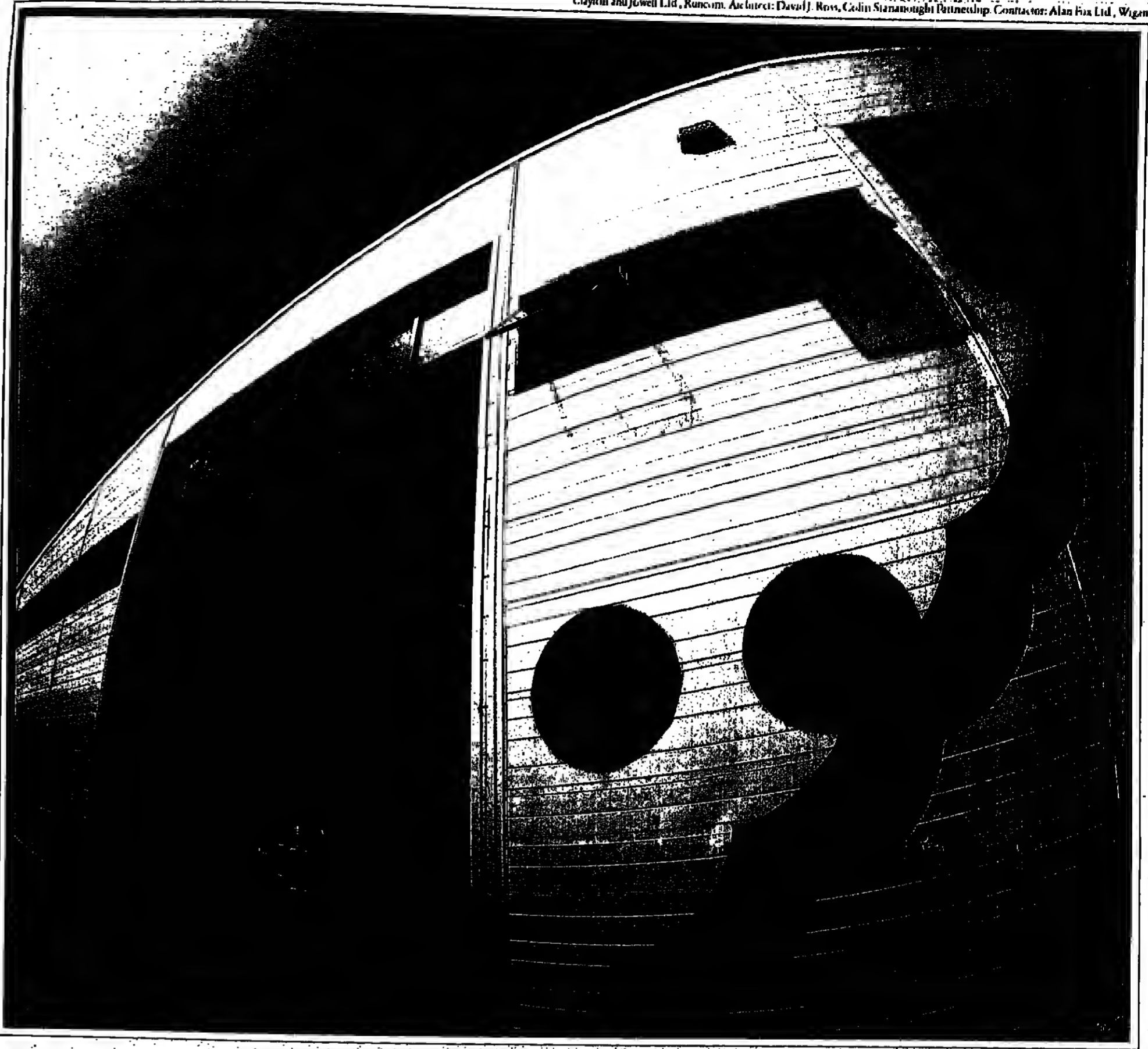
From Graham Wenman
THANK you for your exposure of "fourth hand" design revivalism (March 20). I was, of course, almost certain to happen to the British at the of Empire, and in Trafalgar Square of all places. The thing we designed in recent years, under Fascist threat, was Mitchell's Spitfire, and even it was based on the Italian Macchi-Castoldi, via the Supermarine Seaplane.

At least this fiasco has provided a caution call for a return to a truthful design ethic based on the best of modern technology and social practicality. Indeed our only hope for survival on an overcrowded planet. Strangely, the worst threat to mankind is not a tendency to innovate, but a propensity to propagandize its territorial means, a child danger which most high mammals are careful to avoid.

Defending the GLC

From John Whitehead
I WAS puzzled by your editorial about the GLC (March 20). I wonder what you mean by "lunatic antics which the incumbents of County Hall seemed to love" and "spend-thrift, irresponsible and at times unhinged". I cannot think of anything that could give rise to such a description, though I imagine the public display of the latest unemployment figures on the river front of County Hall may well have irritated your proprietor. Many people found the open, unimposed and accountable approach of the GLC refreshing, and are appalled that a democratically elected organisation has been swept away and replaced by a nominated body under Conservative Party control.

John Whitehead
Cambridge



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The Editor
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BUILDING DESIGN

Building Design is published twice a month, on the 4th and 11th of each month. It is published by the Building Design Group, 100, The Quadrant, London W1 1AA.

The Editor's Comment



that yet again what this episode demonstrates is the massive failure of cultural nerve which persistently breaks out in this country; the prime minister encourages good design yet buys a tin-pot neo-Georgian mock-up; the BBC abandons its headquarters building; the Government tries to fund the National Gallery extension by incorporating an office development. At Grand Buildings, given the opportunity for a new development, we see not the recreation of the past, nor even a real addition to the past—instead an extension of the past. The climate in which this is considered the best way to proceed is one which reflects cut-price notions of the grandeur of Empire. What is the motto of a society which refuses to face the future, and to fight for it? Why, "Forward into nostalgia".

Rogers' dictum: "You can't marry your own grandmother."

For the promoter, Lund Securities, the object of the competition was to produce a design which would allow building to proceed without the planning delays which have dogged its previous proposals. For Westminster council it was a way of seeking architectural quality on a sensitive sight by agreement with the developer; the competition was a condition of outline planning permission. You could argue that the atmosphere created by the local authority, with its precise guide to what it would and would not deem acceptable, plus its previous history of obstructionism to modern architecture in general, made it inevitable that Lund Securities would take the easiest option presented to it by the assessors. If only the 287 entrants had known that all things being equal, a reconstruction job would be the likeliest winner, the tenor of many of the entries would have been very different.

It is difficult to avoid the conclusion

A question of cultural nerve

HOW is it that in the year which sees the opening of two great buildings by British architects, Lloyd's and Hongkong & Shanghai Bank, the appointment of Robert Venturi for Trafalgar Square and the prospect of new designs for the Mansion House Square site by James Stirling, that on another key site in Trafalgar Square, we get a reproduction design winning a major competition? For whatever the merits of the scheme by Sidell Gibson, and they have explained clearly how they arrived at an elegant solution of its type, it is surely strange that this donation of the 1980s to posterity at Grand Buildings will be "the same again". Even the conservationists say that while a reasonable building, the existing one is no great masterpiece. The assessors by their own admission (or at least some of them) were lacking for designs which would make some contribution to the evolving history of post-war British architecture. In relation to preservation schemes, perhaps their original attitude was guided by Ernesto

Infill



Atwell at large

Putting the record straight

COMMUNITY architecture continues to be an area fraught with misunderstandings. As I travel up and down the country I encounter considerable hostility to the concept of community architecture, especially from architects in the public sector.

While this may be due in part to some of the personalities involved in the movement, I cannot help feeling that the main reason is that those who actually call themselves "community architects" have allowed the impression to get about that they have subsumed something that is "new".

Can the record be put straight? Community architecture did not suddenly begin in Macclesfield in the early 1970s, though that excellent project and that architect proved to be the catalyst for burgeoning initiatives.

Architects in the public sector have been quietly practising their own form of community architecture for generations, involving tenants in decision and design-making processes and, especially in the housing renovation field, working closely within communities. One can even look back through new housing design and community involvement to the philanthropic movements of the 19th century, and certainly to the origins of the London County Council architects in the 1890s. Moreover, the practice of community architecture is hardly the sole prerogative of the architect as such: it is emphatically a team achievement based on a multiplicity of experience within the community.

What is more recent is the role of the architect as an often unpaid "enabler" to communities, creating opportunities for them to help themselves and then getting on with the nuts and bolts of the construction work that needs to be done. In all this there is, perhaps, seldom an input of new design of high quality, but there is much to be admired by way of sound building practice, especially in terms of revitalising old buildings and giving the residents a new purpose and enjoyment of their environment.

In a curious way, those who do not call themselves community architects seem to regard those who do as a threat. That is nonsense, since one must clearly hope and assume that they as professionals have common objectives. At the same time one should establish the parameters of community architecture.

As a personal view, I thought it was a mistake in Ken Martin's otherwise excellent "Pride Factor" TV programme to regard a local authority "enveloping" scheme in Birmingham as community architecture. What they do in Birmingham, and do superbly well, is revitalise neighbourhood environments from local offices. I doubt whether the act of "enveloping" in Birmingham, or anywhere else for that matter, really amounts to community architecture.

If I perceive a need for the community architecture movement, it is for it to establish its credentials more successfully in the field of new buildings and the quality of their design. At present the image is, with some honourable exceptions, one of repair and refurbishment of housing of perfunctory low quality. Housing "refab" is shortly going to become extremely boring.

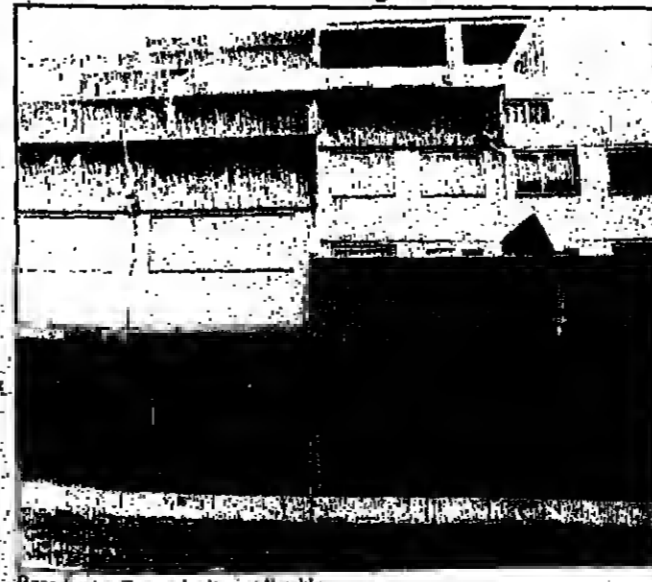
In the meantime, though, let us have a bit less resentment and misunderstanding on all sides. Whatever name community architecture is called, or whatever acronym is adopted, is irrelevant in the common cause of helping people to help themselves in "Decaying Britain".

Mistaken demolition

MY heart sank the other week when I read of a commitment by Harrogate Conservative Party to demolish Broadwater Farm estate if it is elected in May. Demolition of housing necessitated by irreversible structural defects is unarguable as a solution: social demolition is another and far more risky path to tread.

With lengthening housing waiting lists, acute shortage and availability of capital funds and land shortages in the inner city to accommodate lower housing densities, we surely cannot afford to cast aside housing because of "special pleading" by minority vested interests when it can be adapted and modified.

Courting electoral popularity can create more problems than those solved, as illuminated by the effects of the right to buy legislation.



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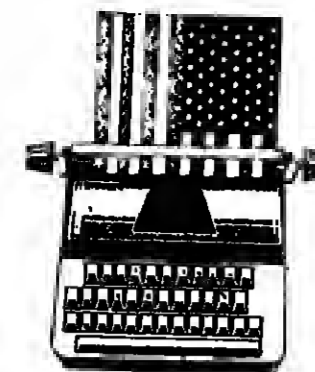


Dear Reader,

Here in New York this past month there's been a discernible lull in the announcement and completion of new building projects. One indication of this lull would be that the *New York Times* architecture critic has of late been writing not only about mail-order house plans and modular school buildings, but also about architects and their work as portrayed in the theatre (Michael Frayn's "Benefactors") and in cinema (Woody Allen's "Hannah and Her Sisters").

Similarly removed from — yet relevant to — the drawing board and the construction site was a literary symposium held at Columbia University on February 28 and March 1. Titled "The building and the book: architectural publishing in America", the symposium was sponsored by the Temple Hoyne Buell Centre for the Study of American Architecture. Over the two days 18 papers were read by academics, booksellers, critics and historians; papers at the first, Friday afternoon session dealt with books, those at the second, all-day Saturday session with periodicals.

"The building and the book" was neither particularly well attended nor chaired; at times it



was even a bit tedious. Nevertheless, the symposium did give rise to one or two thoughts about the relationship between architecture as built and architecture as published.

Beginning Friday afternoon's session on "Book trends and economics, 1776-1986", antiquarian bookseller Charles B Wood III pointed out that in the early days of the Republic, the preponderance of architectural publishing concerned itself with practical matters — the basics of how to get it built.

In a second paper, New York University's Mosette Broderick noted that around the time of the American Civil War, as the country became wealthier and

more urbanised, pattern books and coffee table books began to appear; their emphasis lay not so much on the practical as on the fashionable, on style.

In a third paper, architectural bibliographer Richard Check described the various plays used by different members of the building team to promote their goods and services: architects' journals, competitions, and exhibitions; builders' plan books; manufacturers' product catalogues.

Well, were the genres subject matter to be abstracted from these three papers, one would find that the historic headings — "Engineering", "Design" and "Business" — were exactly the same c1900 as those under which specific articles are today subsumed in *Architectural Record* — one of America's leading architectural magazines. Plus a change. What's manifestly missing — then as now, it would seem — is a fourth category of "History, Theory, and Criticism" as reflex to practice.

John Frazier of Urban Center Books made two telling observations about architectural book publishing: (1) historically, a relatively small number of titles has exerted an almost disproportionate influence on a

much larger body of built work; and (2) in 1986 most architecture books are published not by trade houses, but either by university presses (Chicago, MIT, Princeton, Yale) or as specialty series and international co-editions. In London, Andreas Papadakis merged Tiranti with Academy Editions; in New York, Ginn Carlo Monicelli is producing Rizzoli's series of monographs on contemporary American architects. Such publishers wield considerable, concentrated influence. To what ends is it being put — scholarship; profits; trend-setting?

Spiro Kostof of the University of California at Berkeley enunciated several of the trends current in American architectural book publishing: vernacular — environmental — stylistic; monographs and general surveys (Kostof's own survey, *A History of Architecture: Settings and Rituals*, was published last year); theory — "intended to redirect practice". (In which directions? Regrettably, the symposium did not allow time for questions from the floor.)

Beginning Saturday's session on "Magazines and journals, 1850-1986", Mary N Woods of Cornell University first remarked that the origins of

architectural periodicals in the second half of the 19th century were part of the general rise in affluence and literacy mentioned earlier. Of these early publications, the most important was the weekly *American Architect & Building News*. (America today has no weekly architecture magazine.)

Michael Tomlin of Cornell University then pointed out that architecture also figured prominently in the literary magazines of the post-Civil War period. *Century Illustrated Monthly Magazine*, for instance, reported extensively on both Beaux Arts and "contemporary" American architects — McKim, Mead & White and Henry Hobson Richardson naming them. Such reporting, however, was not of architecture as one isolated phenomenon; rather, it was of architecture as one piece among many comprising the larger cultural picture the magazine sought to depict.

Similar attempts at synthesis were made by Henry Desmond, *Architectural Record's* first editor. As noted by Samuel B Frank of the Rhode Island School of Design, until World War I *Record* attempted not only to carry "more useful information" than its competitors, but also to "help architects think of their work in significant ways".

Expanding on this theme of cultural integration, Thomas Bender of New York University remarked that in the first decades of the 20th century, "architecture moved in and out of the general intellectual discourse"; but that today, "when perhaps it's needed most", such movement does not occur. Singled out for particular attention was Lewis Mumford's famous "Skyline" column in the *New Yorker*; at his best from 1926-32, Mumford combined an exceptional descriptive finesse with literary style and social commentary.

What, then, is the situation in America today regarding criticism in the architectural press, and its consequent influence on practice? Peter Papademetriou of Rice University expressed his doubts about the ability of corporate backing to sustain committed criticism; instead, he's looking to the school journals, "actively to promote revision of the architectural profession".

Joan Ockman of Rizzoli Publications detailed how in the recent past such "little" magazines as *Oppositions* not only

have introduced unfamiliar and challenging work, but also included fresh critical thinking capable of integrating work with contemporary historiography, and the erudite intellectual discourse. Sympathetically but sceptically, Suzanne Stephens of Barnard College questioned the likelihood of such critical criticism at today's *Architectural Record*; there, she noted, the unspoken rule is "I can't say something nice, I can't describe it." While the policy of *Record's* and the *Progressive Architecture* may be less pusillanimous, both magazines nonetheless compete for the same base of readers and advertisers — neither can afford to alienate either with aggressive criticism. Moreover, both and *Record* engage in "let ups": agreements whereby architect grants exclusive publication rights for a period project to one magazine or other; you want the next piece you don't hit this one too hard.

So much for magazines. For books, the media spectacle of popular architecture criticism had to be Tom Wolfe's *From Bauhaus to Our Time*. Thomas S Hines of the University of California at Los Angeles enumerated the figures: Wolfe's book was 21 weeks on the *New York Times* best-seller list; reviewed 68 times — 46 of them favourably. One of the unfavourable reviews said: "What Tom Wolfe does know about architecture is film book... and it has."

What the symposium audience didn't know was that author had been sitting in the auditorium. Invited to lecture, Wolfe maintained the validity of his central argument: "That the architectural profession has since the 1920s cut itself off from influences and itself."

Fair comment?

Saturday afternoon, March 1, Rizzoli Publications held a book-signing ceremony at its 57th Street store. The publisher invited to meet such architectural authors as Peter Eisenman, Robert A M Stern, and Steven Tigerman; buy their books; have them personally autographed. Customers who brought copies of *Michael Graves Buildings and Projects*, 1981 left not with the author's signature, but with the architect's little drawings sketched inside the dust jacket.

Sandy H

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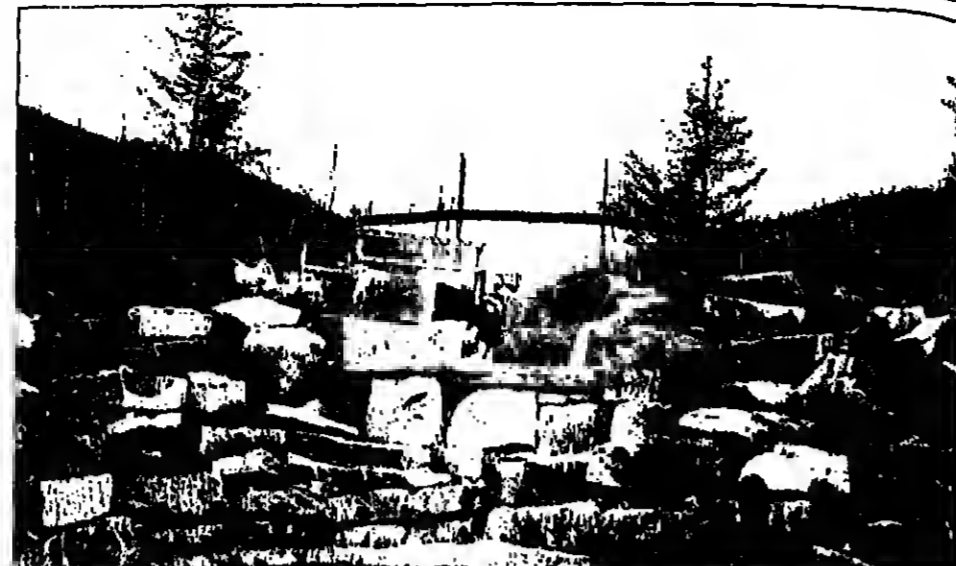
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Perspective



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The Moorland Tarn. "Such is the sense of illusion," says Samworth, "you could think you were miles away on the moor." On the summit are a trig point and a statue of a surveyor (or "Trig Man") by Anthony Gormley.

Stoked up and ready to go

BRITAIN'S first National Garden Festival opens on May 1 on what was, three years ago, a derelict steel works in Stoke.

The site has been transformed by the creation of a 30-metre high wooded ridge (in which steelworks rubble and detritus are hidden) and by structure planting and the landscaping of individual theme gardens. In recent weeks it has begun to look almost ready to open.

As well as Pebble Mill Street houses, canal-side pub, and ABK's Festival Hall, Sebire Allsopp's stations for the narrow-gauge passenger railway and their Festival Market and shelter buildings are now nearing completion; gondolas have been hoisted on to the cable car wires; and bricklayers have been putting the finishing touches to

the brick obelisk provided by Steelcity.

The Labyrinth which tops the hill at the north-east corner of the site now has its walls and paving as well as its planting; the lawn on the highest part of the ridge (lined with plastic) has been certified as holding water; and thatchers have completed the roof of the cottage in the Cottage Garden exhibit.

Design coordinator Joe Samworth and festival managing director David Hancock seem gratified (and mildly surprised) that in spite of recent weather everything is so far forward.

"I think when you work on the site every day, the changes become familiar to you," says Hancock. "But you only have to be away, in some cases for a couple of days, and when you get back you see quite dramatic changes."

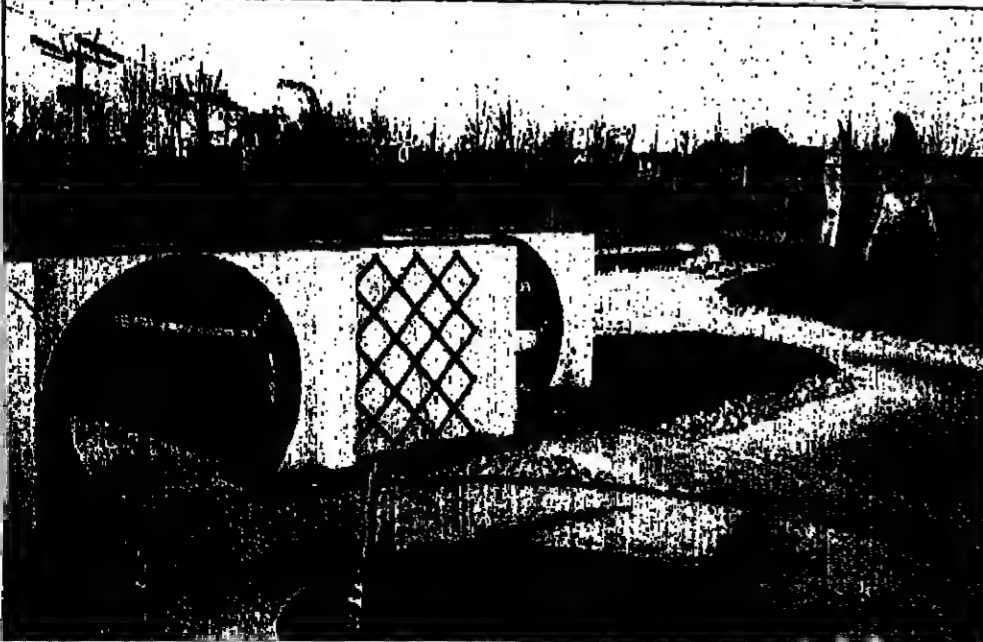
Tony Aldous



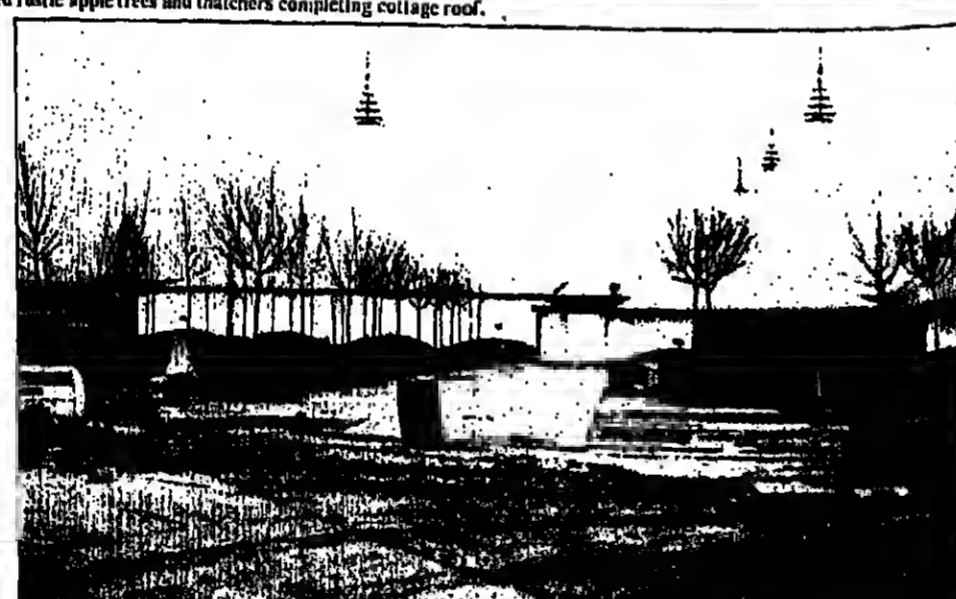
Cottage Garden, with specially produced rustic apple trees and thatchers completing cottage roof.



Island Restaurant, one of Sebire Allsopp's greenhouse-like structures. The woodland ridge is on the right.



Left: the Hilltop Labyrinth. "Wigwams", back right, are palm trees swaddled against front; back left, the cable car pylons and wires with crane lifting cars into place and right: pagoda in the Willow Pattern theme garden.



ABK's Festival Hall with semi-mature trees planted in boxes whose frames also support seats.



Scorpio



Roche flies in to a cold reception

COMMUNITY and urban affairs committee chairman Fred Lloyd Roche returns from his skiing holiday this week to be greeted by a weighty letter from Community Architecture Group chairman Ian Finlay. The effect could be shattering.

While welcoming Roche's invitation to join his umbrella group and inner-city committee, Finlay regrets the pressure being applied to Ben Derbyshire to leave CAG, corrects Roche's impression that chairmanship of the group is down to the RIBA, and expresses concern of moves to take away its own distinctive letterhead.

Finlay is also at pains to point out that the proposed conference on community architecture in the autumn is being organised on an equal basis with the 20 or so other members of the National Community Aid Fund (Viz: RTPI, TCPA, Shelter, NCVO, etc).

This will come as something of a surprise to RIBA president Larry Rolland, who has already invited a Very Important Royal Person (guess who?) to address the RIBA's community architecture conference. Surely there can be no confusion between Roche and Rolland on this issue, as there is certainly none within the NCAP membership.

Suggesting that Rolland is trying to hijack the conference after failing to win the VIP's attendance at the real RIBA conference in July must be discounted as pure speculation — until they are confirmed.

CAG's meeting next week is likely to be a lively affair, not least with Derbyshire reporting on his position as vice-chairman of the group, and the guaranteed attendance of Ken Martin, the man the RIBA would like to see oust Finlay. Keep watching this space!

Top (almost) of the pops

FOUR months has almost ticked away since the Royal suggestion that the RIBA should undertake a six-month study of the problems of the inner cities, and members of the team have still to be confirmed.

But I can reveal that the study is now anything but regal. Sources close to the president tell me, with a shake of the head, that he was not amused at the way the RIBA handled the announcement — BD's first front-page story of the year. Portland Place has been told firmly that no reference to the prince must be made in future in connection with the study.

To lose such patronage for a mess of publicity is, according to my sources, "downright clumsy".

The good news is that patronage takes different forms. After visiting Hull school of architecture and then Hunt Thompson's Lea View estate (last week), this month the prince's travels take him to see community architecture at work in Cardiff (where he visits Aetec) and Burnley — Rod Hackney's Weavers Triangle and Ian Finlay's Queen Street Mill projects.

Could the prince's well-publicised concern for the inner cities and support for community architecture have helped him in the recent popularity poll

carried out for the *Mail on Sunday*? After the Queen he is the people's favourite Royal, bending the Queen Mum and even Princess Di.

His interest certainly has not done him any harm, unlike his (increasingly tenuous) links with the architectural establishment.

Tomorrow — the world

GLOBE-trotting Larry Rolland is promoting British architecture during his current 12-day tour which takes in America, Japan, Singapore and Hong Kong, but I hope he uses his time in China to the full — all of six hours!

After the Commonwealth Association of Architects debacle I reported on recently no doubt the president's lovely wife Mairi (along for the trip) made sure all the necessary visas were obtained before they set off on their expedition.

Scene and heard

ONE topic of conversation during the White Tower dinner attended by Kenneth Baker not mentioned by me two weeks ago was Canary Wharf.

Apparently the environment secretary's ears picked up when it was suggested that the reason for the eight-metre floor to ceiling height was not to accommodate financial trading floors, but to insert mezzanine levels at a later date, thus doubling the lettable area.

For community groups on the Isle of Dogs still wrestling with whether they should support the scheme or not, I would refer them to the recent Henley report on the number of genuine new jobs envisaged for local people. I will say no more.

● **LOVERS** of coincidences will already have noted that Grand Buildings competition winners Sidell Gibson operate from the same London street as another recent competition winner, also for Trinity Square: Ahrends, Burton & Koralek.

10 years ago

COUNCILS will soon be able to insure themselves against mistakes by their professional design staff. Proposal forms explaining the details of the new policy — believed to be the first of its kind — will be going out to all local authorities in the next few weeks. Details, drawn up by the insurance broking arm of the Architects Benevolent Society, come one week after the disclosure in *Building Design* of millions of pounds worth of design faults in council dwellings throughout the country. *Building Design*, April 2, 1976.

Statistics



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Rabbit hut to country residence

AN enforcement notice issued on December 12, 1984, by Winchester City Council alleged a breach of planning control by the unauthorised change of use of a former Scout hut from a rabbit-breeding unit to a single house. The appellant contended that he had made the change more than four years before the enforcement notice and was therefore immune from it.

The inspector rejected this defence, but said: "The main issue is whether or not the development can be said to be seriously harmful in the character and appearance of this area of open countryside."

"It is clear that the use of the appeal site for residential purposes is contrary to all the relevant policies applicable to it, and that this site lies well outside the boundaries of nearby settlements."

"In any event the building is likely to remain whatever the outcome of this appeal."

"In this sense therefore its continued use for residential purposes will not add to sporadic development in the countryside so long as the building is not extended."



He therefore granted permission. T/APPL1765/C/85/478/86 Winchester City Council

Mill refurb allowed

SCOTSBIDGE Mill in Rickmansworth, Herts, was the subject of a planning application for the restoration of the existing mill, demolition of ancillary buildings, with extensions for office and the renovation of a dwelling. It is in the metropolitan green belt.

Permission was refused by the local planning authority, which said: "An Established Use Certificate dated May 4, 1982, certified that the use of the land, on September 25, 1981, was for offices, film storage and printing works, including canteen, toilet facilities, boiler house and maintenance workshop."

On appeal, the DoE inspector, who had delegated powers, reported: "The mill has been a focus of industrial activity in the area since 1800s. Situated beside the River Chess, adjoining public playing fields and close to the residential development of Croxley Green and Rickmansworth itself, the site has considerable importance from the standpoint of local historical interest and industrial archaeology."

"In my opinion the removal of the existing dilapidated buildings and the restoration of the mill building, as part of this proposed development, would result in a significant improvement visually, in the appearance

of the site and the quality of the environment on the fringe of this urban area."

He therefore differed from an earlier inspector who had rejected the application last year in T/APPL1940/A/82/10514/15 and granted permission. T/APPL1940/A/85/030963/P3 Three Rivers DC

Open area protected

PLANNING permission was granted in 1966 for four dwellings on land adjacent to 17 Guilford Road, Malvern, but lapsed.

Now an application for the erection of two bungalows on the site has been refused on appeal by an inspector of the DoE with delegated powers.

"It was agreed at the inquiry by the parties that there were no development plan policy objections to residential development on the appeal site," he said.

"The project is located on land which is zoned primarily for residential use in the Malvern Town Map which was approved in 1965. The town map together with later structure plans for the area — the Worcestershire Structure Plan which was approved in 1975 and the Hereford and Worcester Structure Plan which came into force on October 9, 1985 — was the development plan for the built-up part of Malvern."

"This part of Guilford Road is very attractive, with an almost rural appearance. The project would introduce additional buildings here which would spoil this attractive open space."

"Development even at the relatively low density proposed would inevitably involve the removal of much of the site's existing tree and shrub cover which is part of the pleasant character of the street picture here."

T/APPL1820/A/85/032608/P3 Malvern Hills DC

"Development even at the relatively low density proposed would inevitably involve the removal of much of the site's existing tree and shrub cover which is part of the pleasant character of the street picture here."

"Development even at the relatively low density proposed would inevitably involve the removal of much of the site's existing tree and shrub cover which is part of the pleasant character of the street picture here."

T/APPL1820/A/85/032608/P3 Malvern Hills DC

Acceptable density

"GENERALLY, the distance between garden boundaries and new houses would be at least 10.7m," said a DoE inspector with delegated powers who held an inquiry into an appeal by Ashton Homes Ltd against the refusal of the London Borough of Brent to grant outline planning permission for the residential development of a site near Forty Lane, Kingsbury.

"The new houses would be well spaced, detached and two-storey."

"The density of the scheme would be comparable to or somewhat higher than that of the surrounding housing, but it would be less than suggested in the Greater London Development Plan."

He therefore granted permission, subject to conditions. T/APPL1510/A/85/031344/P3

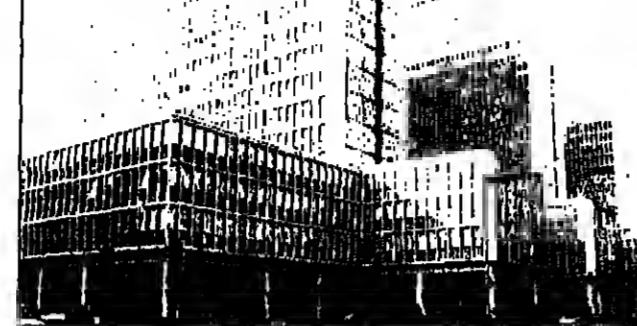
The stroke of a pen

HERON Homes Ltd was the recipient of an enforcement notice alleging breach of a condition on which planning permission had been granted for the erection of 110 residential dwellings in Woosell, Wokingham.

The requirements of the notice were "to demolish the residential dwelling and garage known as 9 Chaucer Close (Plot 27, Area 10, Woosell), Wokingham, Berkshire, and remove all materials from the land."

Planning

Appeal decisions



It was a new four-bedroom house in one arm of a cul-de-sac built in mock Tudor style with ornamental timbering and leaded lights.

Heron Homes admitted that the house was in a slightly different position from that shown on the approved plan, but claimed: "When it came to set out the building it was found that it could not be positioned on the plot exactly as it was shown on the plan."

It also claimed: "The planning authority's consultant architect had agreed that the under-drawing represented only the thickness of a line, and the original layout should not be read and scaled literally."

"He had said that the problem arose from a human error in setting out the house. This was the clearest evidence that there had been no material variation

in the layout.

"There had been no material changes in the orientation of the buildings. All that had happened was that the building of No 9 had been shifted by 0.6m, a little under 2ft, north-eastwards towards the flank wall of No 10. But the inspector with delegated powers held: "Regardless of the caveat that no measurements were to be scaled from the plans, the compact high-density development on this estate, which features larger type detached houses on comparatively small plots, makes even a small departure from the approved layout very significant in terms of amenity and appearance."

"I accept that the actual measurements involved are quite small, but the original layout plan clearly shows the dwelling on Plot 27 with its forward elevation between and clear of the corners of the adjacent houses on each side."

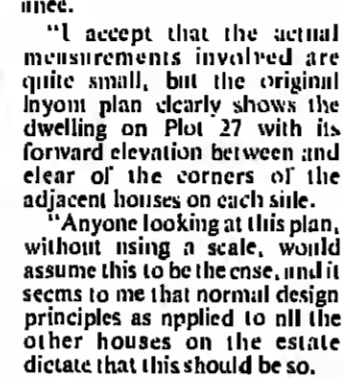
"Anyone looking at this plan, without using a scale, would assume this to be the case, and it seems to me that normal design principles as applied to all the other houses on the estate dictate that this should be so."

"In the event No 9 now appears to be sited partially behind the forwardmost part of

No 10. Whether this is the result of incorrect drawing or a correct setting out, and regardless of the exact distances, there has been a shift in the relationship of the buildings which had a significant effect on the appearance of the new house from outside, and the colour from the inside of it."

He therefore upheld the enforcement notice requiring the demolition of the house. T/APPL10330/C/85/75176 Wokingham DC

"We have to demolish this 600mm difference from the plans"



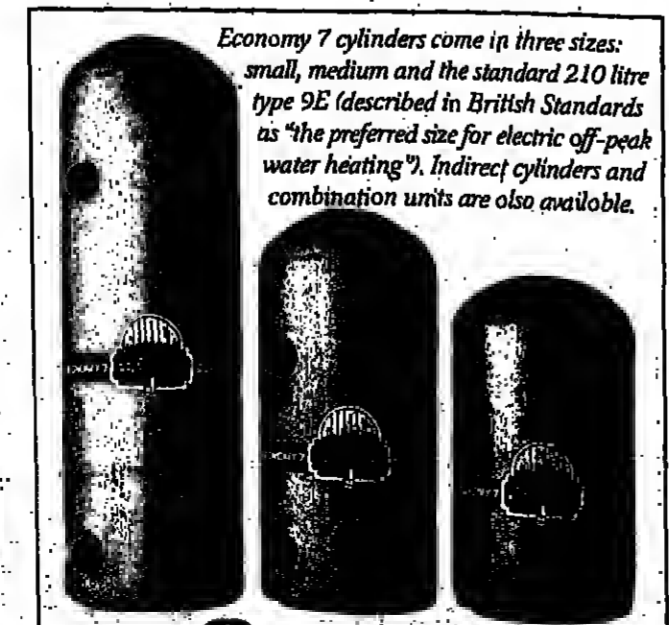
He had said that the problem arose from a human error in setting out the house. This was the clearest evidence that there had been no material variation

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RIBA alterations

PORTLAND SPACE

Ian Latham examines proposals intended to transform the RIBA headquarters into an architectural centre.

the incorporation of the Drawings Collection and its gallery, which will use the entrance of number 68 Portland Place.

While a convincing argument can be put forward for maintaining the collection as a separate body, especially if a new lease could be negotiated for the grand Portico Square building, the institute will clearly benefit greatly from its return. The more reasons members and the public can have to go to Portland Place, the better are the chances for a lively and successful architectural centre.

The two street elevations of Wornum's building are to be untouched, as is the fine entrance and staircases, though there remains the possibility of building a mezzanine level over the Jarvis Hall foyer with access directly off the first landing of the stair. This would give the clear 11 feet required for the Drawings Collection Gallery, but would create a useful new space near ground level, without compromising the qualities of the adjacent spaces.

An attached tower at the rear will give valuable new floor-space for use as offices and storage as well as a much-needed library expansion. This wraps around the north side at upper

levels and serves to unify the somewhat awkward massing of the existing building.

The new £150,000 gallery will be located on the present sculpture court outside the Portico Hall, and its design is to be the subject of a competition to be launched in June. With links to the proposed Drawings Collection, the first-floor landing, and the Portico Hall itself, the form of the gallery will pose a difficult problem to potential entrants (who will have to be full RIBA members). The jury, which will include Richard Rogers, hopes to choose a winner in the autumn and the

building is expected to be completed by 1988. The rear tower should be finished two years later. It is hoped that the winner of the gallery competition will be offered the complete project, though there is to be no commitment until after the jury.

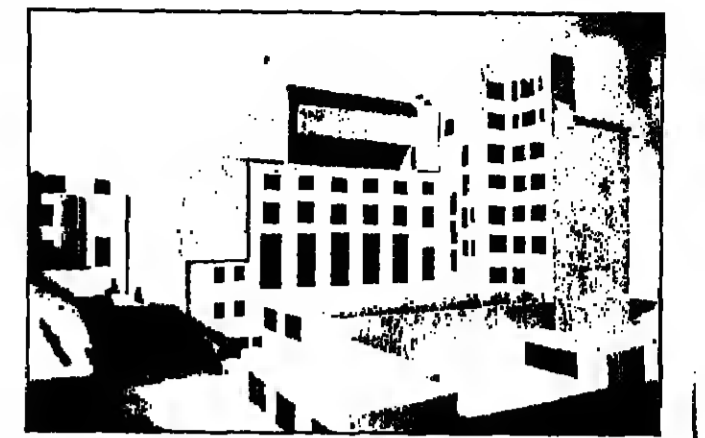
Portland Place costs about £250,000 a year in rates, maintenance, cleaning and energy, of which £90,000 is taken from the institute's level of £125,000. Portico Square costs about £30,000 per annum.

The complete proposal is expected to cost £3 million at current costs, £2 million of

which will be needed for the Drawings Collection by the British Architectural Library Trust, and which will be the subject of a public fundraising campaign. £1 million will go towards building the tower.

About £400,000 will come from outside caterers to update and expand present facilities and the institute will have to raise the remaining £600,000 over the four-year programme.

Apart from the gallery competition, the first moves are expected to be the relocation of the restaurant to the ground floor on the south side facing Weymouth Street.

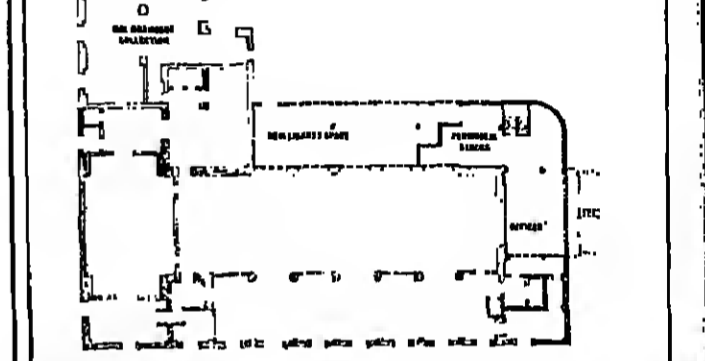


Rear of building with moving model showing additions.

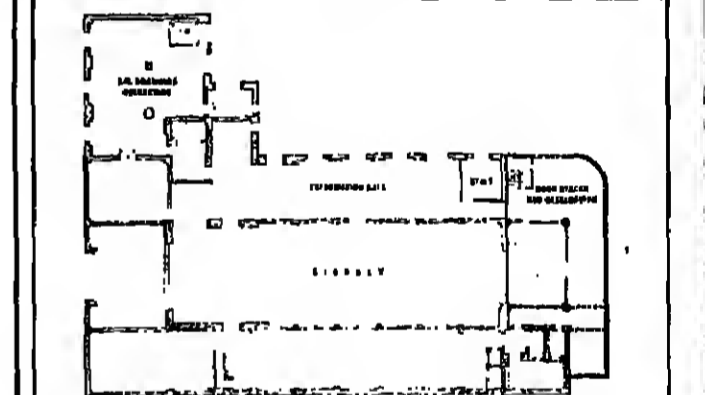
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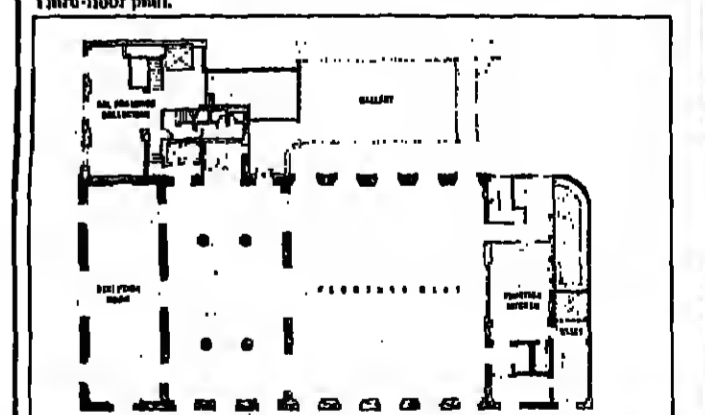
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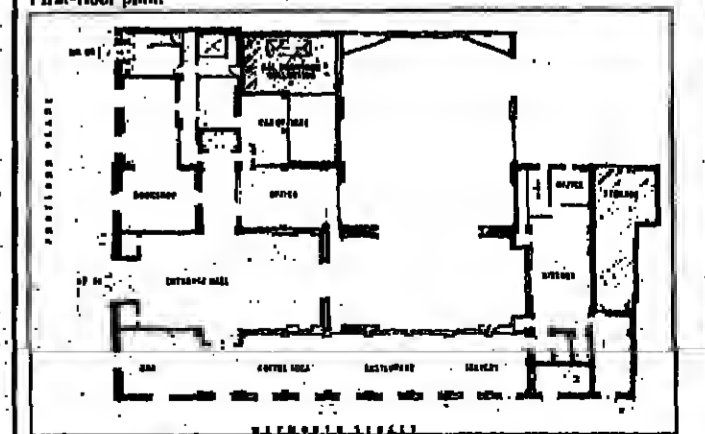
Fourth-floor plan.



Third-floor plan.



First-floor plan.



Ground-floor plan.

TAKING THE PLUNGE



Shopping arcade perspective.

Tony Aldous begins a new series on conservation projects with a major role on an adventurous scheme in Derbyshire.

THE Thermal Baths at Buxton, Derbyshire, is a largely turn-of-the-century building which, by 1982, had been empty for about 30 years, a classic example of the kind of hydropathic establishment which fashion and medical practice had passed by.

Its latest owner, High Peak Borough Council, shared widespread concern about its increasing disrepair, but had been unable to find a viable new use for it. Yet with its handsome and ornate stone facade to The Crescent and its ornately tiled interiors, it seemed too good to let go. Its disappearance, whether from demolition or decay, would have been a serious loss to the heart of the Buxton conservation area.

Derbyshire Historic Buildings Trust, one of the most effective and adventurous of the

wave of building preservation trusts launched in the run-up to European Architectural Heritage Year, believed the building could be saved.

It commissioned a feasibility study from Derby architects Derek Latham & Associates and Sheffield-based chartered surveyor and commercial agent Endon Lockwood & Riddle. On the basis of their joint report and with the assurance of some grant aid, the trust attracted the interest of several developers willing to join in a scheme to recycle the building as an upmarket, tourist-orientated shopping arcade.

The borough council gave DHB a 125-year lease of the building at a peppercorn rent, and at the same time the trust entered into a contract with its chosen partner developer, Barton Property Investments of Staffordshire. Work started on the £750,000 project in spring 1984 with Latham Associates in charge.

The practice's solution keeps the interior corridors with their blue and white classical tiling, even replacing damaged and missing parts of the decorative frieze with ceramic or, in some cases, glass-fibre copies. It also keeps many of the interior divisions between the various baths and their changing rooms: these now define some 14 retail units of different sizes (285sq ft to 2,188sq ft), different characters, and different rent levels, enlisted to meet the varying needs of specialist and craft-type retailers.

Two changes make the scheme viable. One is the creation of a second access point to the building, on its frontage in The Quadrant: a through pedestrian route is the *sine qua non* of virtually any successful shopping arcade scheme. The second major change is the creation of a covered public space some 17m by 14m, into which open both the new Quadrant entrance and two shopping malls created from existing tiled corridors. It is roofed dramatically by a 10m-high steel and glass barrel-vault.

This bold and exciting space, overlooked by a restaurant fitted into and around the 1860s pump-house tower at the back of the building, will be a focal point for circulation full of interest. In it are preserved two small treatment baths, one complete with the restored "ducking

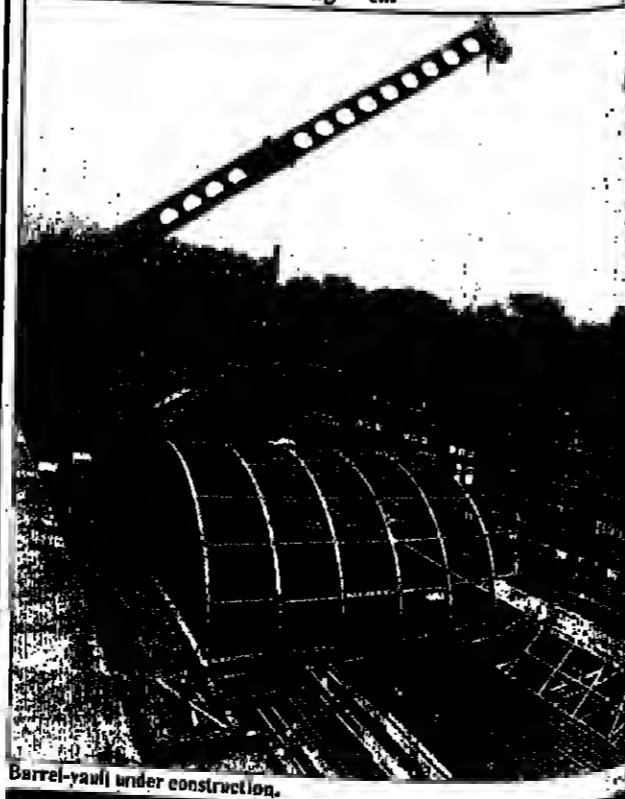
stool" mechanism by which infirm patients are immersed in the healing waters.

But its most striking (literally) colourful feature is a series of stained glass panels, some flat, some curved into barrel vault — with abstract designs by traditional artist in glass, Clarke. The architects and clients believed a conservation should contain a "something of our time" and in the modern stained glass designs — something of our time. A friend of Latham's, strong Derbyshire links, enthusiastically endorsed the view. The Derbyshire Trust agreed with Barton Property that it would raise a £100,000 fund to meet the cost of installing and maintaining panels.

But here comes the rub. Despite some valuable contributions from local donors, the trust — perhaps for lack of imagination on the part of potential donors — managed so far to raise much more than £15,000. Needs to raise the balance quickly. The scheme — Cavewalk Arcade, after the family name of the Duke of Devonshire of nearby Chatsworth — is due for completion in May.

The trust, even if it borrows the balance, cannot afford to have such a debt hanging over its neck, hindering it from taking on other urgent conservation projects. Such an image element in the recycling of valuable but redundant buildings deserves more support than has so far received.

Project details. Building: Cavewalk Arcade (formerly Thermal Baths), Buxton. Developer: Derbyshire Historic Trust with Barton Property Investments. Architects: Derek Latham & Associates (project architect, Paul Clark). Quantity surveyor: Rowlinson & Associates. Work: Structural engineer: Wodell Associates, Sheffield. Commercial consultants and designers: Endon Lockwood & Riddle, Sheffield. Contractor: G.D. (Buxton) Ltd, Chapel-en-le-Frith. Steelwork for vault: Peak Colors, Tideswell. Grants: From English Heritage/HBC, Tourist Board, Derbyshire Council, High Peak Borough Council.



Barrel-vault under construction.

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THE firm of Elder & Cannon exemplify the best in Glasgow practice in the 80s; their work illustrates the opportunities that have been increasingly available on Clydeside recently, but also the limitations of those opportunities.

Interiors, conversions and refurbishments dominate their distinguished list of jobs, and there is a notable absence of a bite at a really grand piece of new public building.

Indeed, the nearest that the practice have come to work on a really heroic building was their involvement in the stone-cladding and refacing of the Mitchell Library and the designing of a floodlighting system for it. Richard Cannon, in relating this work in me, spoke appreciatively of the impact made on them of the sheer plastic vigour and boldness of the late-Victorian building, typical of so many in Glasgow, and which has so few contemporary equivalents.

About 10 years ago in his history of Glasgow, *The Upas Tree*, Sydney Checkland, professor of economic history at Glasgow University (Adam Smith's old seat) spoke of the need for Glasgow to undergo what he called "creative contraction". For some years after the publication of this interpretive essay on the demise of the great heavy industries of Clydeside much was seen of the contraction but little of the creativity. In the past five years this has changed. In September last year *Bauen und Wohnen* magazine devoted an issue to "Glasgow, a City to Learn From". The theme of this issue was "Umnutzung" — reuse or reconversion.

A happy conjunction of a shift in architectural philosophy, the availability of some public money and a local government open to new approaches, together with a certain limited

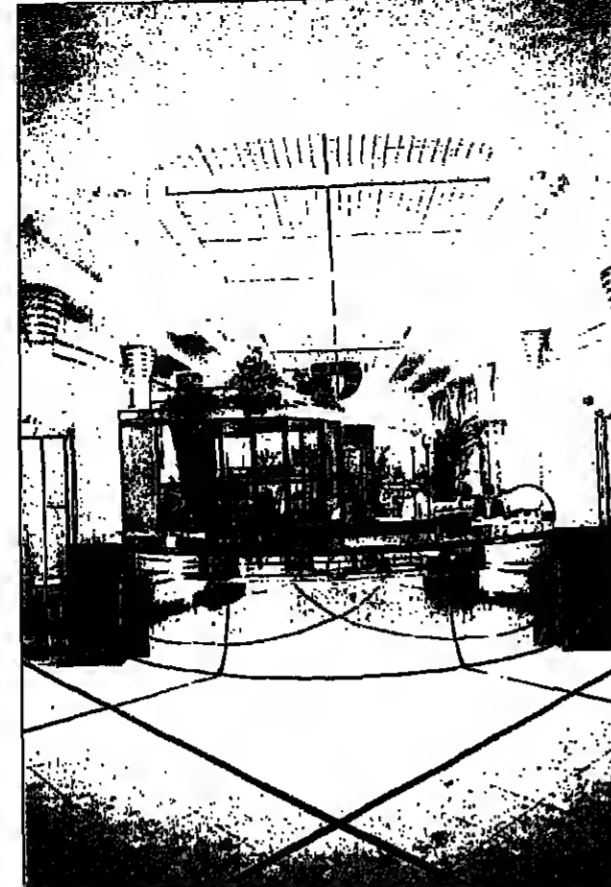
growth in mercantile activity, have provided the basis for Elder & Cannon's remarkable architectural impetus.

Tom Elder and Dick Cannon started their practice in 1980 but it was with a small branch in Sauchiehall Street for the National Bank of Pakistan that they came to national attention.

Sandwiched unpromisingly between a low-grade cinema and a casino, the bank kept the existing toplit structure and in the Glasgow tradition of street-scape kept flush to the building line with its facade, which was the first remarkable feature of the work. Into a solid wall of veneer slabs of Stanton stone turned through 45 degrees, a battered Egyptian doorway reminiscent of Alexander Thomson's Egyptian Halls along the street was let. The doorway was surrounded with green Tunis marble and smoked glass doors allowed a view into the long narrow space that had been inherited from the existing shell. Atop the wall was a balustrade of thin strip metal with the name of the bank, while immediately over the doorway a brass triangle centred and concentrated the effect of the whole facade.

The formal quality of this symmetrical design was maintained within the building, while at the same time allowing a relaxed modification in letting in perimeter workspaces into the long axial space facing customers at the convex counter flanked by brass gateways and green marble barriers. The diagonal motif from the facade wall was recapitulated on the floor of the banking hall and this was dynamically reflected in the curving polished brass and bronze of the convex counter.

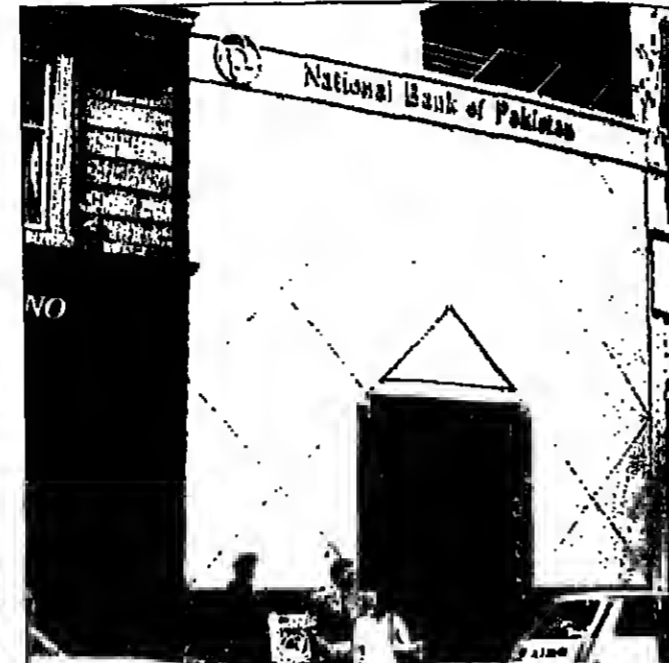
The toplit ceiling was stepped down towards what became known as the chief decorative feature of the hall, yet a feature that endowed an important unity and order to the space, a procession of flanking columns



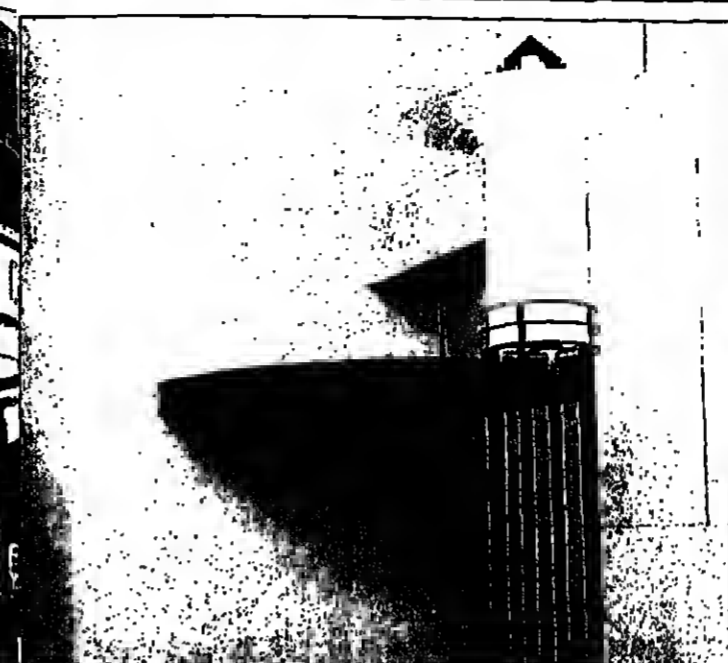
Interior view of Pakistan Bank, Glasgow.

STYLISH TARTERS

Brian Hatton profiles the work of Glasgow practice Elder & Cannon.



National Bank of Pakistan, Sauchiehall Street elevation.



Stylish lamp standards in Sloane Street.



National Bank of Pakistan, Sloane Street, London.

with conic capitals ringed with bronze and connected by a frieze in the bronze tubing which linked circular tiles abstracted from Islamic motifs. At the far end of the main hall this rather glamorous, Hollen-like effect was completed by the gorgeous metallic reflecting doors to the vaults. At the same time a delicate balance among working spaces was maintained, with the manager's desk contained within a half-circular glazed intrusion into the long axial space.

Above the vault door at the far end a bulls-eye window let onto a conference space reached by side stairs. The whole rendering in smooth cream marble, white woodwork and plaster, as well as polished metal and chromatic pastel tiles made an impression that immediately put the Sauchiehall Street branch at the forefront of British bank design.

If the decorative work in the bank was appreciatively noted, it was also in some reviews regarded as possibly being a bit too rich or fussy for British tastes, and when the National Bank of Pakistan asked Elder & Cannon to design a second branch in London's Sloane Street in a site even more enmeshed than the Glasgow one the architects worked out a language that was more geometrically austere if even more inventive and sophisticated in its control and refinement of space.

A grid was adopted for the control of both ground floor and basement, which was articulated in the vertical plane by large triangular openings in the walls separating the initial banking hall from the reception area and the reception area from the manager's office, conference room and garden (which could be seen through each layer from the entrance to the bank), and articulated in the horizontal plane by shallow suspended circular vaults in the ceilings.

As with the Glasgow branch, Elder & Cannon designed

several special items for the space, including a great mirror with bronze arched aluminium frame and standing-lamps using bronze-painted steel and Perspex, but these were of a notably more architectonic and less catchy "post-modern" design than in the earlier bank. In all, one suspects that the practice is likely to move towards more classic treatment of decorative features. Certainly, in conversation Cannon placed great emphasis on making design work, and in any conflict between practicality and decor, it seems clear which is likely to win here.

A demonstration of Elder & Cannon's priorities and approach to the matching of expressive interest with hard-nosed utilitarian and commercial requirements was the wholesale warehouse for another Glasgow Pakistani client, I&D. On a degraded industrial site on the south side of the Clyde not far from the old Gorbals they were asked to provide a single-storey facility covering a whole block.

By building a bold perimeter wall around the whole ensemble of warehouses with expressive brick towers, keystone-arched entrances, and neon logo, the architects were able to bring a unifying and vigorous presence to an aggressively unsympathetic context.

But they regarded the greatest success of the job lay in persuading the client to build a second storey to open up a gallery-style space with merchandising counters on the ground floor, offices on the mezzanine gallery and inventively capped columns endowing the whole axial space between the warehouses with an order that amounted to a rehearsal of urbanism within a private public domain. Yet it is indicative of the forces that confront urbanising architects in Glasgow that this particular

continued page 22



Capitals and capitals; I&D interior view.

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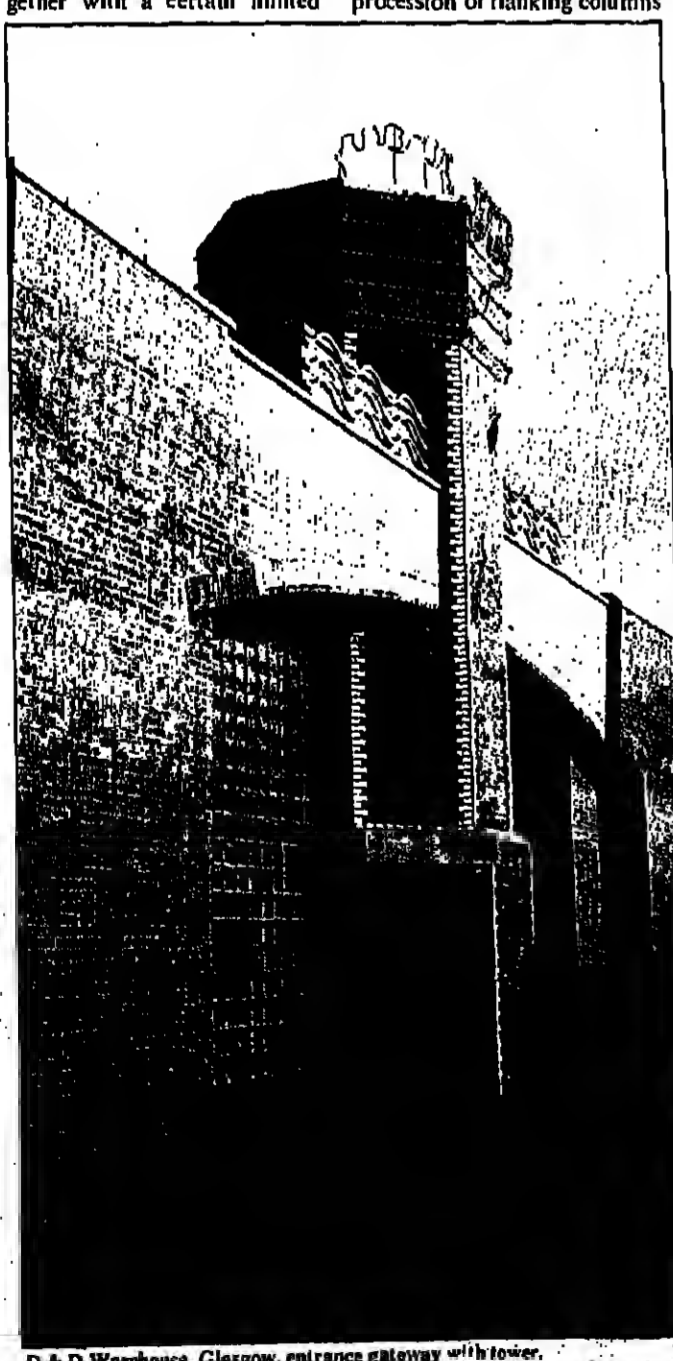
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Quikpave Concrete Products



D & D Warehouse, Glasgow, entrance gateway with tower.

Profile

Stylish starters

from page 21

venture has already undergone liquidation and drastic alterations. Such are the pressures of the market process on any attempt to control the city by means of architecture.

Comparable vicissitudes impacted upon two other Elder & Cannon projects in Glasgow. One, a lounge-bar with restaurant and dance floor, never found the financing to start it, while the other, the Church of the Holy Name, was only completed in a drastically diminished form.

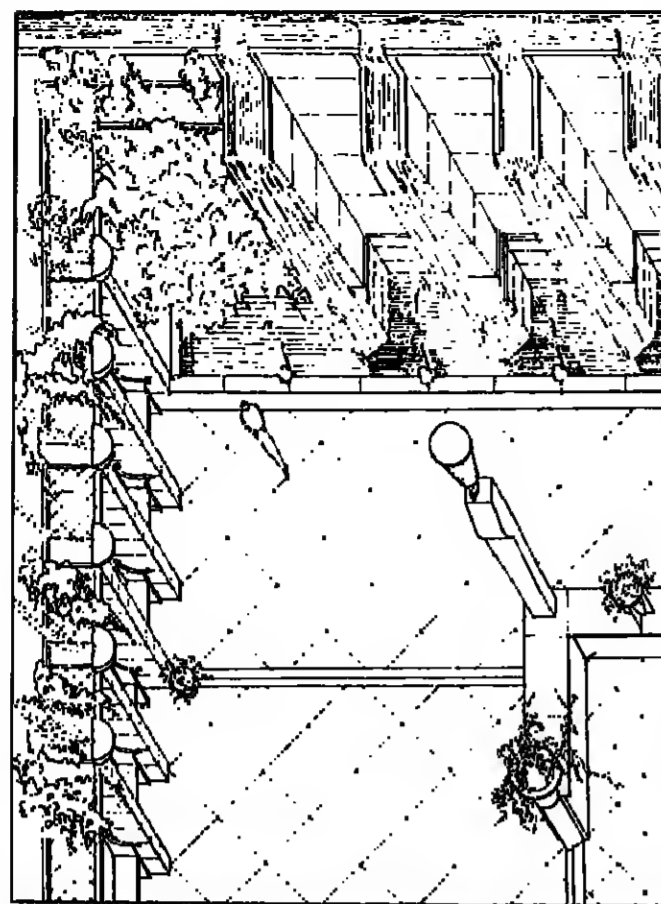
The nightclub would have brought a touch of Wright's Midway Gardens to Glasgow, with alcove tables flanking a sunken dance floor and a series of indoor waterfalls from a sequence of piers. With an increasing number of Glaswegian cocktail spots appearing all over its downtown area, this project, despite its glamorous and ingenious interior, might be a great loss, especially as I have a suspicion that sooner or later this design will be taken up again by a new client.

But with the Church of the

Holy Name the urban loss was more regrettable. Designed for a very impoverished environment with a brutalised ambient space, one of the chief aims of the original design had been to create a hierarchical sequence of spaces from the street to the altar by creating an initial half-circular exedra as a gathering area (rather like the function of a medieval narthex) before entering the church proper.

At the same time, a monumental simple and bold effect, in the tradition of Thomson's churches and Schinkel and Persius, was attempted with the modest means of brick by careful banding and layering of the surrounding walls, which carried no windows but rather supported a raised temple of continuous fenestration beneath a long, narrow pitched roof which topped the interior of the church. Alas, neither the entrance area nor the control of the brick detailing was admitted by the client.

As the *Bauen und Wohnen* issue indicated, the "creative contraction" of Glasgow has turned the city into one of the



Unbuilt project for a Glasgow nightclub.



Show flat in the Ingram Square development.

Profile

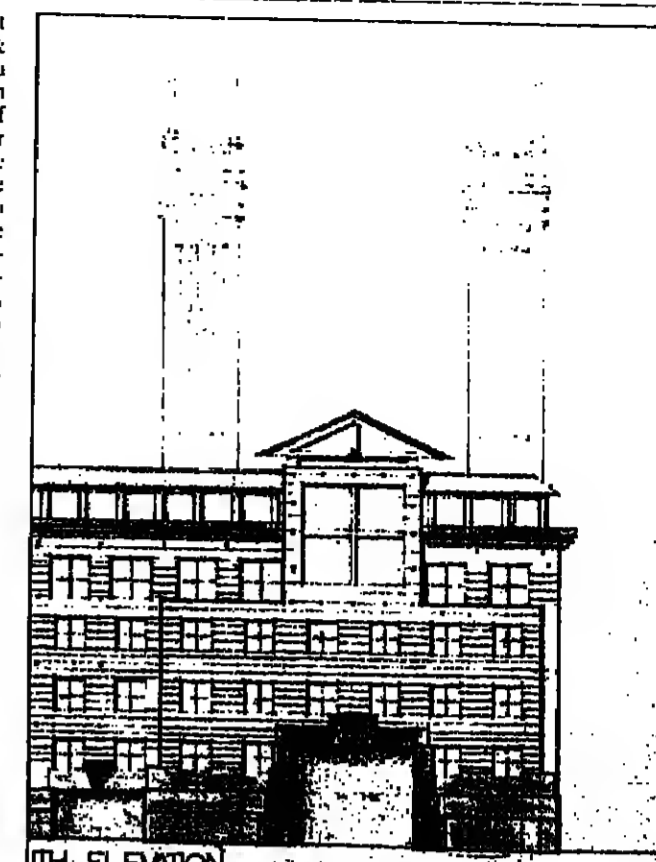
national centres of the rehabilitation and rehab movement (I think "movement" is not too strong a word, just as we speak of the "modern movement" or the "arts and crafts movement"). The city is so obviously well-endowed with buildings of a quality unlikely to be equalled by new-build that it makes sense here as nowhere else to refurbish. At the same time it is fact turns out that Cheekland may be wrong and the inner city may not contract as much as he predicted, for there is a well-attested mood among Glaswegians to move back to the central city — but only if the quality of the accommodation is right.

The area where Elder & Cannon are now engaged with their client Kanel, the "Merchant City" of 18th century origins, was picked out as ripe for preservation and restoration as long ago as 1971, but only with recent changes have initiatives been made. But the condition of the area was by no means ideal. Much has to be demolished as well as rehabilitated. Yet the flats already opened to public display have found a ready interest. Clearly the "garden city" mentality is not a feature of the Glasgow metropolitan.

At the Ingram Square site not far from the City Hall, Elder & Cannon are involved in a complex redevelopment of an entire urban block, some of which will be simply refitted for interior reuse as flats, some demolished behind a fine facade, and some of which is to be entirely rebuilt from the ground. The block will eventually incorporate four courtyards and a through mall, and as an enterprise in the returning to city life of an entire urban element — a unified block on a gridiron street plan — is a unique experiment in Glasgow.

The flats Elder & Cannon have so far completed have sought to make a flexible and varying use of open continuous ex-commercial spaces. The results at the urban level are still some time off, but the effect should be effectively to re-engage the live part of the central city back towards an area that has not seen such life since the 18th century.

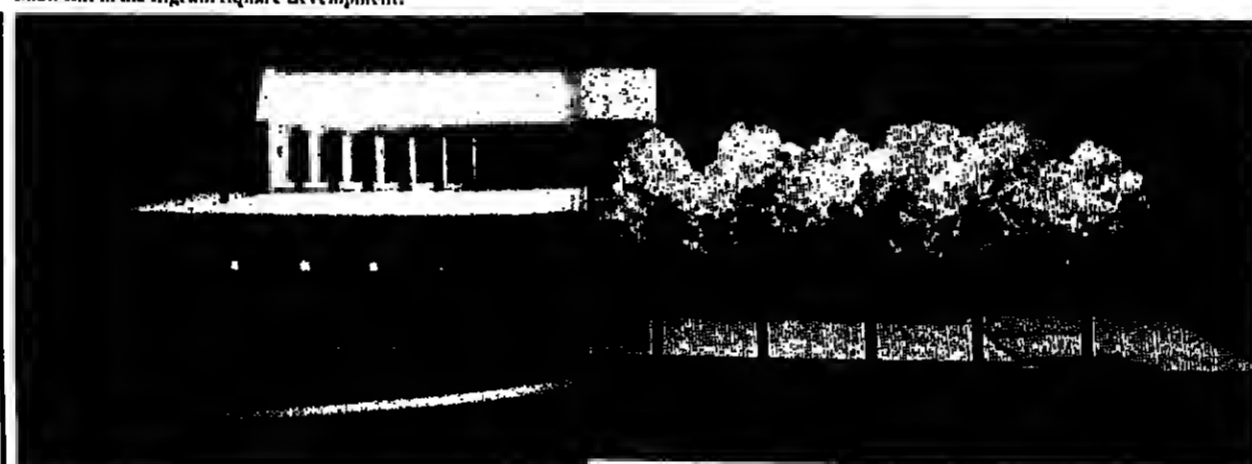
Meanwhile, a practice such as Elder & Cannon is still clearly constrained by the absence of significant public commissions, or industrial clients confident enough to underwrite the bold architectural invention and experiment of which they are capable.



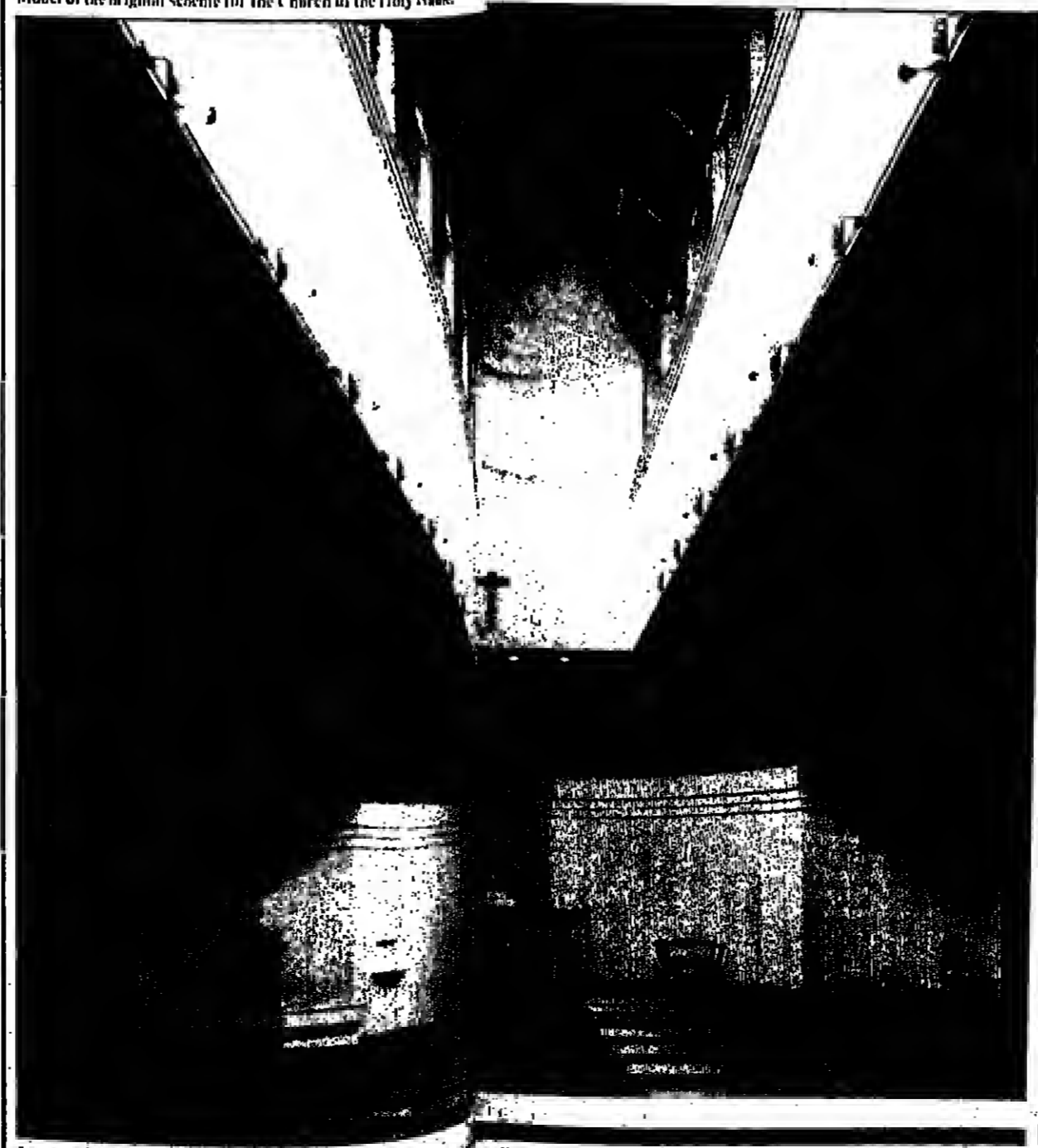
11TH ELEVATION

Elevation proposal for Trinity College, Glasgow.

How to get in on the ground floor with Egger-Weyroc:

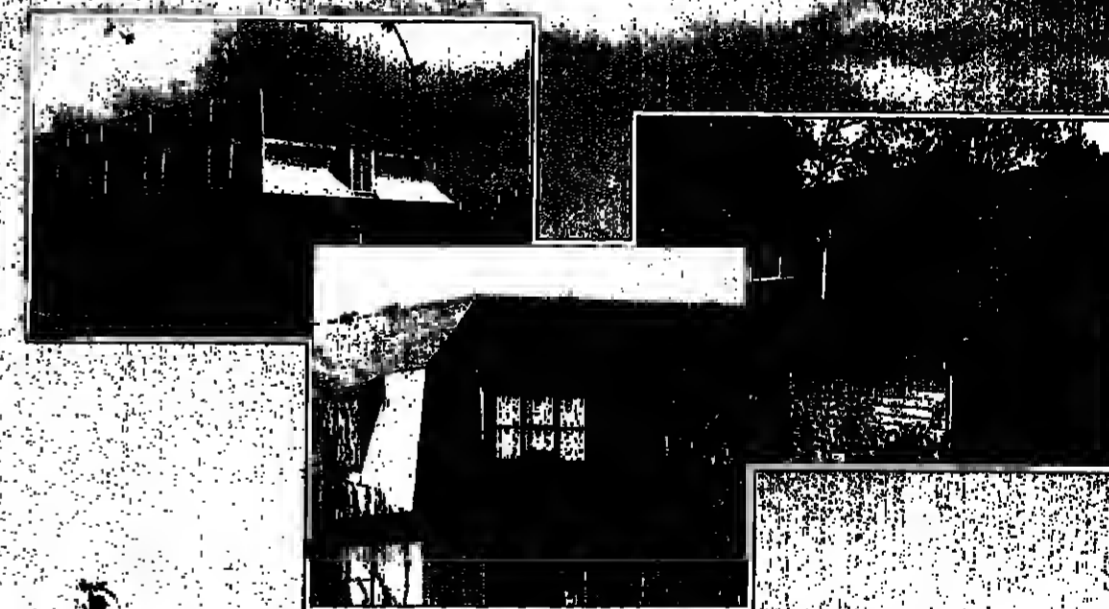


Model of the original scheme for the Church of the Holy Name.



Interior view of the Church of the Holy Name.

THE STATE GALLERY



Exhibitions

"ART & Time" at the Barbican is the first exhibition on this theme to be held in London. It includes 95 artists, 150 works and many ideas.

The show provides a fulfilling experience but had one not been aware of its title, it would be difficult to guess what the exhibition was about. It could, for instance, be seen as a selection representing major tendencies from Futurism to Conceptual Art with some historical background.

However, as soon as one does start thinking about the role of time connection with the art on view, the subject becomes increasingly elusive.

There are two major streams in this exhibition. The first consists of works which comment on the passing and the measuring of time, such as Dali's melting clocks, cosmological models, arrays of archaeological artefacts. The second consists of works which are time-based, such as kinetic sculptures which take time to go through their motions. This last group is not so much about time as about movement.

Time here is merely a medium — a sort of ether. It could be compared to water through

"What is time?" asked a foreign visitor of a passer-by. "Why ask me?" responded the native, "It is a philosophical question." It is also a question in physics, archaeology and in psychology. Is it, however, a question relevant to art? Jaia Raichardt considered this in the light of an exhibition at the Barbican.

TIME PIECES

which a swimmer is ploughing his way — neither his movements, nor his speed, nor his style of stroke are about water itself even though the activity of swimming is impossible without water. Since a kinetic sculpture is not performing in a race and since the cycle of movements is not like a story which has a beginning, middle and an end, the actual amount of time which elapses has a limited relevance.

A Calder mobile is not about time. Nor is the painting depicting running legs by Allen Jones, nor is the sculpture of two verticals by Barnett Newman. The first is about movement and the second is about stillness and constancy. All these works are peripheral to the main theme.

The historical section of the

exhibition also deals with movement rather than time. The observations of animal locomotion of Edward Muybridge, and Etienne Jules Marey's chronophotographs which record the movements of men walking and birds in flight, which can be subsequently analysed, use time but are not about time.

Marey's graphic analyses form continuous patterns of lines, like a sequence from an abstract narrative. His three-dimensional rendering of a seagull in flight turns out to be surprisingly enough a form like a prone succulent cactus raising its leaves to the sun. Boccioni's "Unique forms of continuity in space" is also about movement rather than time. A bronze

figure is pressing its way forward against what must be imagined as an enormous pressure, causing its flesh to assume the angular forms of squeezed metal collecting in its wake. The deformed trail of the man is a residue of his passing presence. Here time is secondary to the force exerted on the figure in its stride.

As in Duchamp's "Nude descending the staircase" (not in the show), it is movement again that is responsible for the change of forms and for their multiple impression. It is not relevant whether the nude was going downstairs slowly or in a hurry. If time is to be invoked in connection with this painting then it might be more relevant to consider how long the idea took

to germinate in the artist's mind, how long it took him to paint it, or how long it took for the picture to cast its indelible influence on the following generations.

Inspired by the Duchamp original, Shigeo Kubota is showing a video tape also called "Nude descending a staircase", dated 1975-76, a processed continuous image of girls walking a staircase but, unlike the Duchamp figure which is in profile, this girl is facing the camera and the viewer. In this instance we can actually time the Nude's descent should we want to do so.

There are, however, several themes in art which relate to time more specifically and which one would expect to be present in a show such as this. These include the process of gradual change; measuring time; imagining the future; erasing and/or reconstructing the past; decay; waiting; counting; manipulated time; personal time; observation; metaphor.

In the Belgian version of the catalogue there is a double-page spread with reproductions of 16 portraits by Rembrandt, the first one dated 1629 and the last one 40 years later. No photographic sequence of events or evidence of change says as much or as poignantly as the series of the artist observing and documenting the passage of time on himself. Here time is quintessential.

In theory there is a difference between a sequence of events of which the time can be manipulated and that which occurs without any intervention as in the Rembrandt portraits. For instance, when David Nash primes (trees) that induce cones they will grow into a dome, the relationship of his work to time is not entirely clear. Obviously, time is necessary for the trees to grow and to assume eventually the desired shape. How fast they grow can be controlled with judicious application of fertiliser, just as one can minimise the ravages of time on a face or shorten the egg-laying cycle of hens by increasing the number of light hours. The speeding up and the slowing down of processes alters the perception of time. A detective might have a good reason to want to know if a chicken was defrosted in a microwave oven or on the table. But does this matter in art? In art, time's principal interest is as metaphor and as observation.

During the 1970s and the height of conceptual art many projects were undertaken which were carefully documented with photographs taken at regular intervals. Sometimes they were taken, say, every half mile, as in the case of a series of photographs documenting a walk; sometimes every half hour. Here such a difference would obviously be significant, even though the images might be indistinguishable. Streets, trees, restaurants, were subjected to regular scrutiny with a camera over days, weeks, or months.

The photograph of the Bruce McLean "Pose work" in the "40 years of Modern Art" exhibition at the Tate, is one such a record. Bernard Cohen's painting "Floris" is reminiscent in its complex linear motif of happenings organised by Baron Brock and Hundertwasser in the late 1950s when artists in relays, with one asleep and one drag-

ing, would cover a whole interior over a period of a week with a fine network of lines.

Another work from the Tate concerned with time is Stephen Cox's "Gothemane" — a semicircular composition of fragmented pieces of marked well as a part of the whole, at the artist seeing his role as a "chronologist of time". "Chance, Order, Change 6 (Black)" by Kenneth Morris from the same show could equally well find its place at the Barbican commenting as it does on the process of the work itself.

One of the most pertinent topics of the Barbican exhibition is measuring time. The first work to meet the visitor is the "Pendulum" by Rebecca Horn, which invokes the inexorable forces of gravity and momentum. It is followed by Man Ray's "Object of Destruction" — a metronome with a photograph of an eye stuck to the needle. The eye, printed on a serrated surface, winks at each lap of its monotonous journey. Victor Four's clocks under the heading of "Bulgarian time are precise enough, even though here the time might go backwards."

In another room, there is a three-dimensional model based on Magritte paintings. Through this typical Magritte interior constructed by Philippe Gobert runs a toy train on a circular rail track. The train

in one of Magritte's paintings, emerges from a fireplace. But it is only activated when someone pushes a button, and who can tell how much time will elapse before it will happen next? A clock by Marcel Broodthaers shows the time to be midnight but the single hand extends beyond its face, and as for the second hand — that, accompanied by various cogs and wheels, is to be found elsewhere.

If the clocks and mechanical objects of the exhibition manifest a sense of humour, once counting of large numbers starts in earnest, seriousness prevails. The works of On Kawara and Hanne Darboven demonstrate a somewhat overbearing persistence of timekeeping.

Equally concerned with

counting and documenting is Darboven. Her work called "One Hundred Years" consists of 365 volumes placed on shelves. Each volume has 100 pages, each page is devoted to the same date for each of the 100 years.

More counting is done by Raima Opalka who, since 1965, has devoted herself to painting successive numbers from one to infinity. His canvases are delicately textured as with each new number he dips his paint brush so that the last part of each long sequence of figures looks faded. These paintings, whose surfaces look like loose knitting, will be a numerical document of the artist's life.

Decay is concomitant of time. In the 1960s both Yoko Ono and Dieter Roth exhibited things that would rot in the course of an exhibition: cakes, cheese, fruit. Roth's Garden Gnome as Squirrel-food Sculpture is not explicit. The top of the red gnome is sticking out from the grey mass of squirrel food but it is not clear whether it is real squirrel food, whether it is meant to be eaten and whether there will be any squirrels to do it. Apart from the garden gnome, the exhibition does not include auto-destructive art since this is impossible without the continuous participation of artists who would create it as it disappears.

Among all types of art of limited duration, auto-destructive art was among the most spectacular. John Latham burned his SKOOB sculptures at well-chosen public events to achieve maximum impact, while Gustav Metzger painted huge pictures with acid on nylon which disintegrated within a few days. The most renowned time-based work was one of the earliest — Tinguely's "Homage to New York" which shook its pieces outside the Museum of Modern Art in New York in 1960.

At its most interesting, time in art is connected with memory and imagination. In the work of Christian Boltanski the two come together. He creates imaginary autobiographical documents presented as a photographic narrative and accompanied by occasional notes and explanations. Sometimes he constructs imaginary biographies of people he does not know and has never met. The stories are compelling in their uneventfulness — there are groups posing for weddings, birthdays, holiday snaps by the sea. All the images have the stamp of an amateur photographer, a member of the family or friend who takes these pictures for modest posterity. Boltanski provides sequences of commentaries without either climaxes or violence. Life has its monotony and that is the quality which he celebrates. Passion dilates time but habit fills it and Boltanski's art is about the latter.

Who the people are, we do not always know. Plato compared memory to an aviary which over the years becomes filled with birds. Eventually, there are so many that we do not even know all their names. In Boltanski's work the characters also accumulate and finally who-who fades into insignificance. The end of each story is abrupt like an interrupted novel.

The most emotive work on

view is by Ed Kienholz, "Endless through a glasshouse looking". Everything about it is shrouded in mystery. It is a glass enclosure with a naked woman — with one knee on a chair she leans forward over the chair's back towards a mirror. She cannot see her own reflection because her own face is itself a source of light. The effect is that of a needle stuck in a groove — it is not possible to go beyond this isolated moment.

In considering time in art it is the present which is the most difficult to catch and demonstrate. The Kienholz piece deals with the eternal present.

In the context of time, every work of art is open to at least one interpretation even though on the face of it no interpretation is

called for. A still life can be seen as an exercise in arrested motion, a landscape can be a reflection of the passing seasons, a portrait of an old person the study of time's heavy-handedness, and a portrait of a child could be seen as an innocence in anticipation of the future.

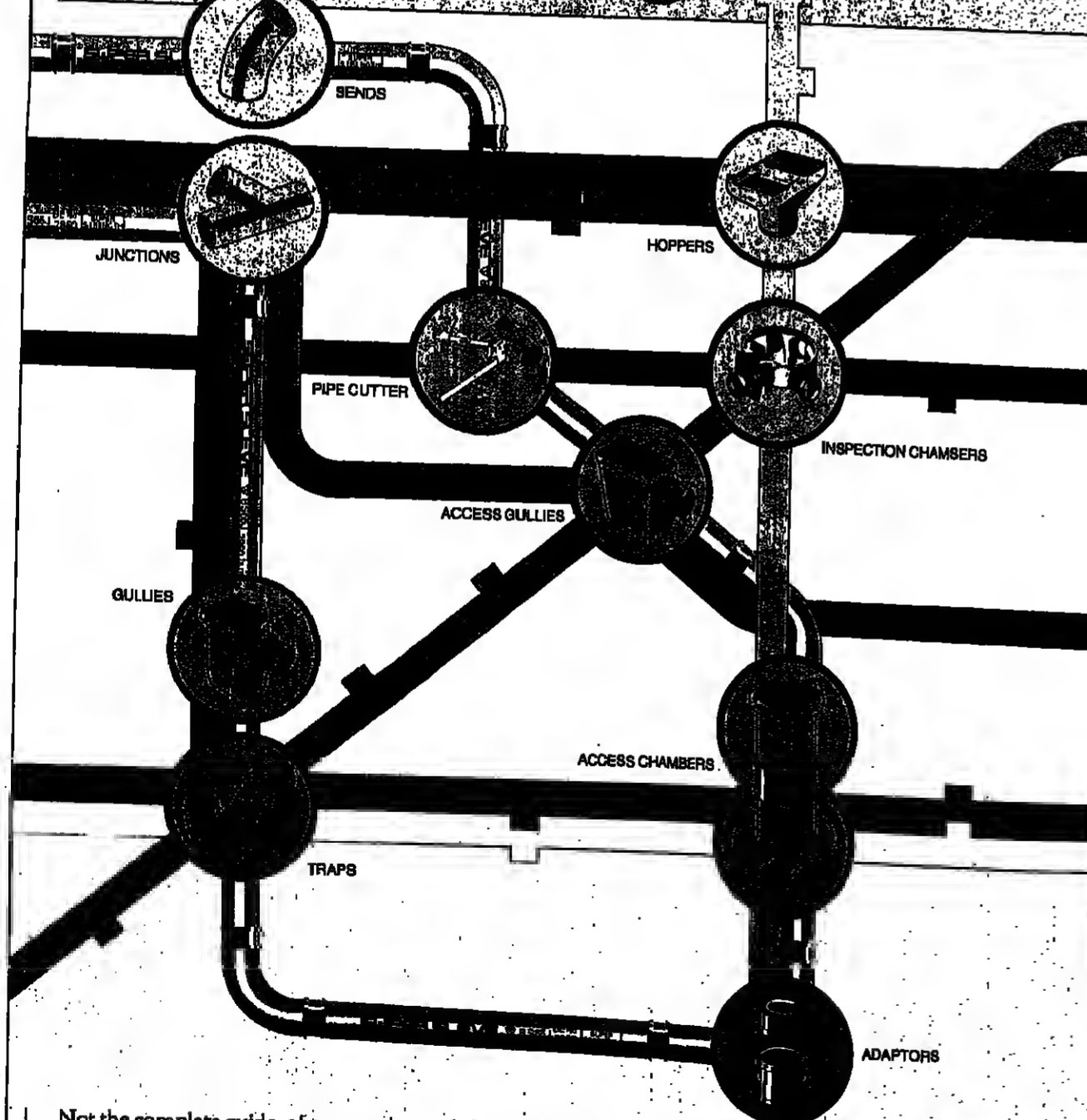
This is not to say that time cannot be studied in an art's context. But if the artist's intention is less than specific, there is a danger of this elusive subject dissolving like an ice cube between one's fingers.

Both "Art & Time" at the Barbican Art Gallery and "40 Years of Modern Art" at the Tate Gallery continue until April 27. The "Art & Time" exhibition was originally organised for the Palais des Beaux-Arts in Brussels by Michel Roudon.



"Endless through a glasshouse looking". Ed Kienholz.

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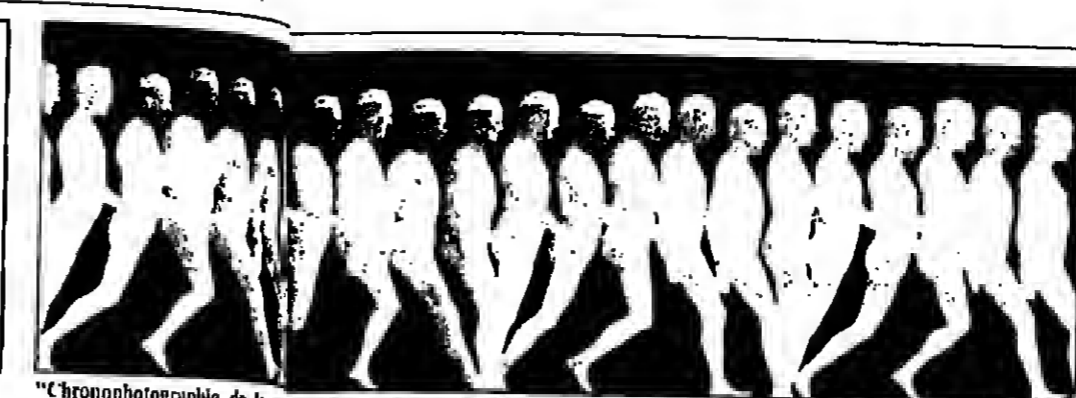
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Exhibitions



"Chronophotographie de la marche humaine". Etienne Jules Marey.



"Unique forms..." by Umberto Boccioni. "Neither forget your legs". Allen Jones.



"Gothemane". Stephen Cox.



"Endless through a glasshouse looking". Ed Kienholz.

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Fireguard claims that it is the first UK company to certify correct application so that the specified fire rating can be guaranteed. FG3 is a one-coat, spray-applied coating which was developed with the Harwell Laboratory of the UK Atomic Energy Authority.

Garth Osborne, Fireguard's managing director, says: "Few people check how well, or for that matter how badly, an intumescent coating has been applied until a fire takes place, and this is often too late."

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For further information tick the enquiry card in this week's accompanying issue

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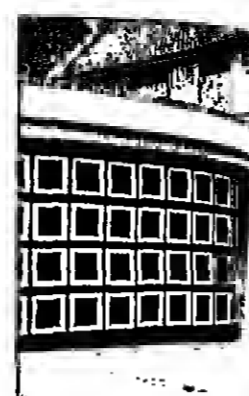
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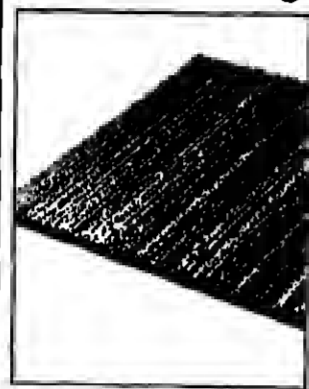
Curved gear

WHERE unobstructed ceiling space is required, plus a full width door opening in garages, showrooms and lock-ups, sliding door arrangements which take the door around the side wall often provide the solution. Island Sliding Door Gear has introduced a range of round-the-corner gears. Radial Major is suitable for doors up to 3.6m high, with leaves up to 900mm wide and 91kg in weight. Radial Minor 300 is a tubular track gear for doors up to 34kg per leaf.

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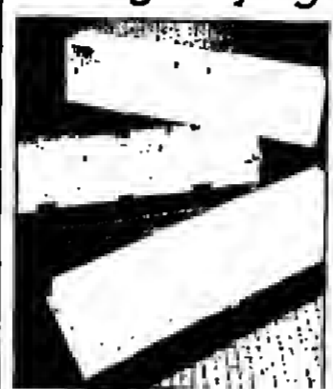
Tough flooring



MOULDED from cord-reinforced rubber with a fixed pile of 100 per cent continuous filament nylon, the new Traffic Tile from Blue Diamond Industrial Supplies aims to provide a floor covering which is tough without being ugly. It is intended for use in heavily trafficked areas in shops, airports and public buildings. Its ridged top surface scrubs off dirt and the pile removes excess moisture. The tiles are 300mm square, 9mm or 4mm thick and supplied in three colours.

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Emergency light



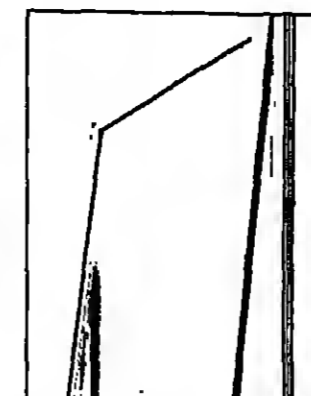
IN order to meet the demand for quality, high light-output, competitively priced emergency lighting, Chloride Systems has introduced its 8W Radialcon Emergency Light. This compact, low-maintenance model gives a point light for up to three hours and is used indoors or out. It is designed to install with a plug-in AC supply and the surface mounted or, via special kit, semi-recessed. Other optional extras include weatherproofing kit, adhesive and direction legends.

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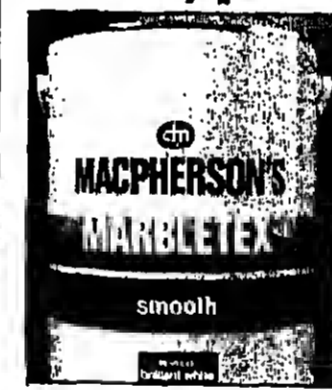
Pager

EXCLUSIVE UK distributor, Modular Communications, has introduced the Scanpager, a fully alphanumeric pocket pager system from Scan Vesi. Features of the system, which has just been launched in this country, include an "out-of-range" indicator, a "low battery" indicator, a large capacity memory store for standard messages and an alarm interface providing 64 inputs for automatic initiation of stored messages. The system has an eight-digit display.

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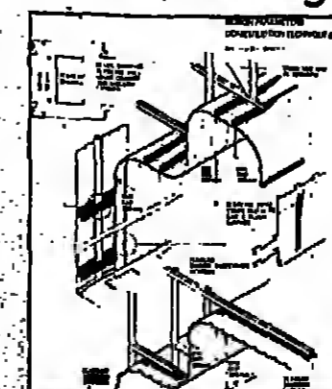
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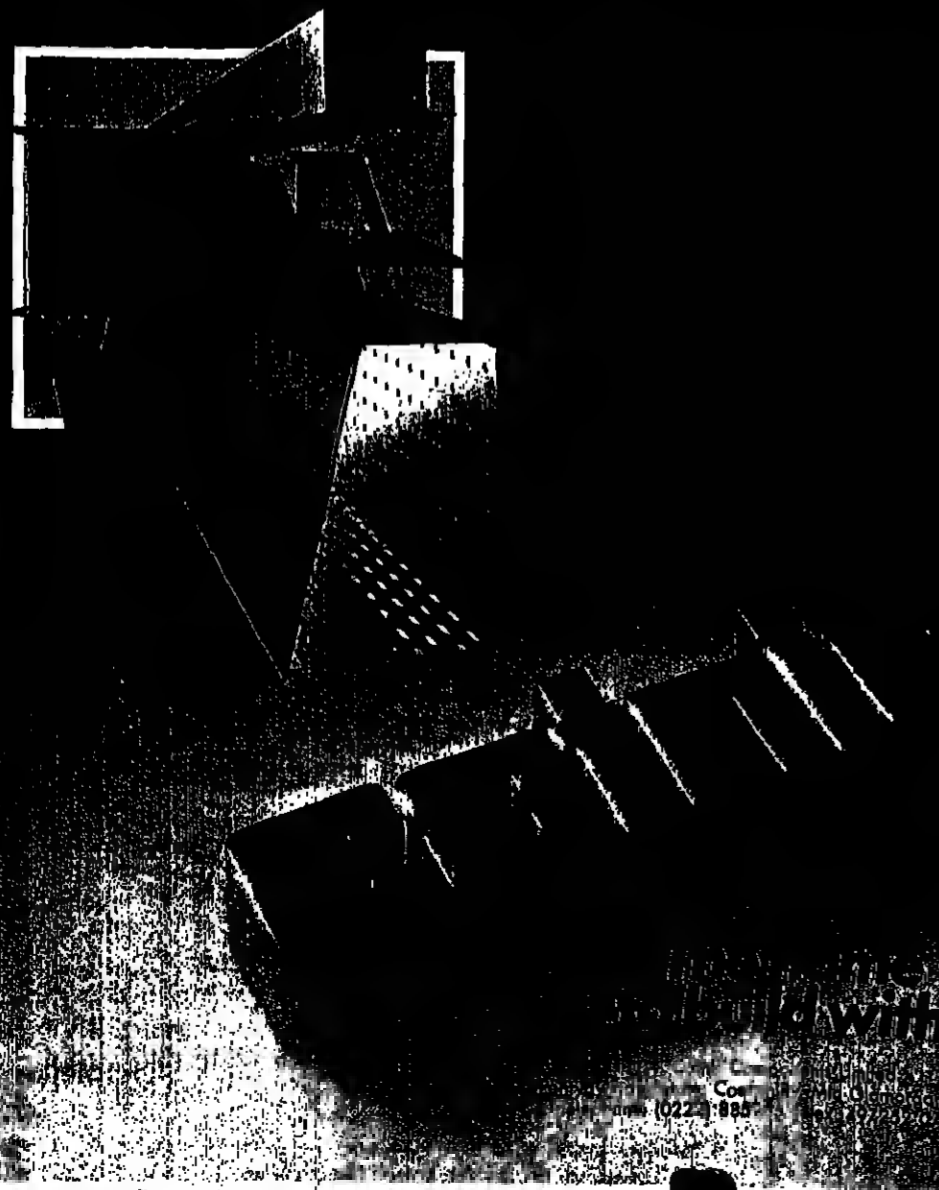
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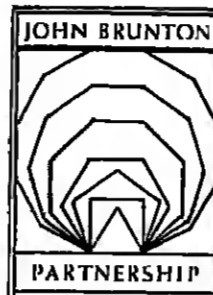
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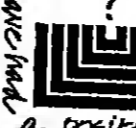
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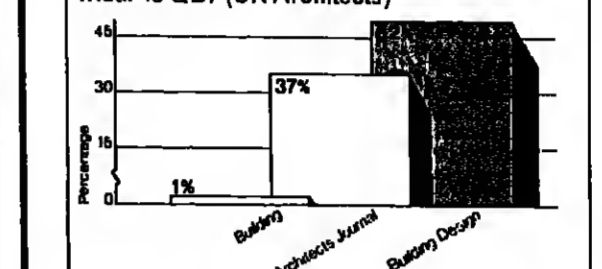
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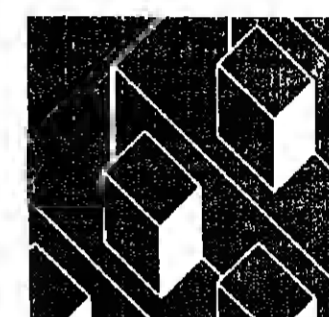
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ASK FOR PAUL HUDSON OR DAMO PERRY

CLARKE/RENNER ARCHITECTS

urgently require ARCHITECTS/TECHNICIANS with sound knowledge of construction and building regulations for an expanding workload of interesting commercial projects. Apply in writing to: **Karen White, CLARKE/RENNER ARCHITECTS**, 12-16 Loyall St, London EC1R 4PA

Milton Keynes is the fastest growing development project in the UK and offers exciting opportunities to architects with imagination and proven ability. The Development Corporation's Building Directorate is responsible for a wide programme of design and implementation within the city, covering numerous commercial, industrial and residential projects.

Senior Architect

£14,271 - £16,491

A vacancy exists for a senior architect with the skill and experience to undertake project design and implementation in housing, commercial and industrial work. Applicants should have a minimum of 6 years relevant post qualification experience including the design and project management of high quality commercial projects. Experience of Computer Aided Design, although not essential, would be an advantage. Ref: BD/981

Architects

£9,732 - £12,039

Vacancies exist for architects to work on a range of planning and design projects, from structure plans to design and implementation of commercial, industrial and residential projects. Applicants would be expected to have a minimum of 4 years relevant experience and a proven ability to define and develop planning concepts from structure plans to project design and to successfully communicate graphically and verbally with developers and other agencies, as part of the development co-ordination/control procedures. Ref: BD/982

The Corporation's conditions of service are excellent and offer a minimum of 24 days holiday, free life assurance, a choice of superannuation schemes and a generous relocation package. Applications, including a comprehensive C.V., should be made to the Personnel Manager quoting the appropriate reference number by no later than Friday, 25th April.

MILTON KEYNES DEVELOPMENT CORPORATION

SAXON COURT, 502 AVEBURY BOULEVARD, CENTRAL MILTON KEYNES MK9 3HS

PUBLIC SECTOR

SOUTH GLAMORGAN COUNTY COUNCIL

BA (HONS) INTERIOR DESIGN

COURSE LEADER PL (Post Ref. No. PL34)

YEAR TUTOR SL (Post Ref. No. SL10)

Can you consolidate and lead this new course into its next phase of development? This course, operating in a Department offering Post Degree and Postgraduate programmes, was validated by CQA in 1988. It is a broad-based and innovative programme, covering a wide range of interior design disciplines. Applications are invited for these two key posts from suitably qualified persons with relevant experience and qualifications. Salary Scales: Principal Lecturer £14,013-17,419; Senior Lecturer £11,944-15,044. Further particulars and application forms may be obtained from The Personnel Officer, South Glamorgan Institute of Higher Education, Cyncoed Centre, Cyncoed, Cardiff CF10 2AA. Tel: 01-222 35111, Ext. 3345. Closing date for applications: 25 April 1988. Applications are welcomed from suitably qualified people regardless of age, sex, race, religion, colour or disability.

ARCHITECTURAL ASSISTANTS/TECHNICIANS

Scale 3 £6,927-£11,331 p.a. inclusive

We are a multi-disciplinary department undertaking a wide variety of projects including housing, schools and social service buildings. We require architectural assistants and technicians to assist in the preparation of pre-design information for the larger projects. Opportunities will also arise for running smaller contracts. Applicants should have a minimum of two years experience in an architectural office and preferably be studying for RIBA, I.T.C. (Office and Higher Level) or S.A.A.T./B.A.I.T. or have achieved one of these qualifications. Flexibility is a must. Application forms for the above post at quoting appropriate references, number BOC/145/88X available from the Personnel Officer, Gt. Centre, Uxbridge, Middlesex UB8 3UW. Telephone: Uxbridge 808888 (hour answering service available). Closing date: 18th April 1988. Applications from disabled people will be welcomed.

ARCHITECT/TECHNICIAN

urgently required by busy practice. C.V. to: **N.H. Adams**, 76 Rodney Street, Liverpool L1 9AW. Tel: 01-524 2811

YOUNG ARCHITECT

required with 2/3 years post qualification experience for busy practice with varied and interesting work. Apply with C.V. to: **Burns Guthrie & Partners**, 11 Calverley Park, Tunbridge Wells, Kent TN11 2BQ

SCOTTISH HEALTH SERVICE COMMON SERVICES AGENCY BUILDING DIVISION SENIOR PROFESSIONAL OFFICER (Works)

Edinburgh Office Salary £19,594 to £23,840

Applicants must be either Registered Architect or Corporate Members of the Institution of Civil, Mechanical, Electrical or Electronic and Radio Engineers (C.M.E.R.E.). Individuals should have a minimum knowledge and experience in the design and management of building contracts previously related to the Health Service or associated procedures. The Building Division provides full executive and advisory services to Health Boards throughout Scotland. The successful applicant will be in charge of a multi-disciplinary office of his/her located in Edinburgh and will be accountable to the Director for the management of the staff and their duties. The office is one of our local offices providing service on Capital Building matters in the Health Service and C.S.A. in South East Scotland. The SPO will be expected to contribute to the overall management of the department, provide the necessary design and technical services for the successful completion of projects and to ensure that the necessary technical services provided by the architects, engineers, surveyors and other staff are coordinated. Further particulars and job description from The Appointments Section, Scottish Health Service Agency, Trinity Park House, South Trinity Road, Edinburgh EH16 3JH. Tel: 01-276 5144. Closing date for the receipt of completed applications: 18th April 1988. Please quote reference number 1417/88.

OFFICES TO LET

Shoreditch Studio EC2. Fully serviced Designer's Office available in newly refurbished loft studio. Excellent light and facilities. Telephone: **Stephen Rich on 01-865 4344**

Architect

c.£15,000

London Docklands Development Corporation is securing the regeneration of Docklands in the most exciting and significant inner city development project in Europe. The achievement of quality in development is a key regeneration objective which requires a positive approach to design issues. The multi-disciplinary Isle of Dogs Area Team is looking for an architect to assist in achieving this objective. The Team is responsible for devising and implementing the range of development programmes in its area and the successful candidate will contribute to planning, feasibility studies, development briefs, evaluation of submitted schemes and extensive infrastructure and environmental programmes. Scope for involvement in other areas of Docklands is envisaged. This key post calls for an experienced architect with a minimum of 5 years post-qualification experience able to demonstrate not only originality and creativity but a mature and sensitive approach to practical development issues. Experience and understanding of urban design and planning would be an asset. Salary is negotiable dependent on ability and experience. The terms of contract, initially on a fixed term basis, are likewise negotiable. Relocation assistance may be available. Please write for an application form to: **David Lowman, Personnel Manager, London Docklands Development Corporation, West India House, Millwall Dock, London E14 9TJ.** We intend to start reviewing applications on Monday 21 April 1988.

THE EXCEPTIONAL PLACE

An equal opportunity employer

ARCHITECTURAL ASSISTANT/ARCHITECT

£8,613-£12,861 inclusive

Qualified or near qualified Architects or Assistants (parts 1 and 2) required in the Architects Division, undertaking an expanding capital programme including feasibility studies and complete design projects from inception to final account for all Council Service Committees. Salary progression will depend upon level of qualification. A car allowance may be offered. A system of flexible working hours operates averaging 36 hrs per week. Application forms and further information available from: **The Head of Architecture, Department of Development, London Borough of Croydon, Totham House, Park Lane, Croydon CR9 1JT** or phone 01-686 4433 ext. 2217. Closing date 25th April 1988.

ARCHITECT/URBAN DESIGNER

based in Dublin

Applications are invited from suitably qualified and experienced persons for the above position. Interested applicants should apply in writing with full C.V. to the Secretary, National Building Agency Ltd., Richmond Avenue, South, Dublin 8, Ireland, before Friday, 2nd May 1988. It is essential to have a degree or equivalent in Architecture and recognised diploma in Urban Design. Salary negotiable.

NATIONAL BUILDING AGENCY LTD.

An Ghnóláireacht Fóirneochta Náisiúnta Teoranta

ARCHITECT/URBAN DESIGNER

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Leicester City Council

As part of the City Council's commitment to an Equal Opportunity Policy, applications are welcome from people regardless of marital status, sex, race, disability or sexual orientation.

City Architects

To maintain its commitment to an extensive Capital Works Programme, the City Council proposes to strengthen the City Architects Department by an increase in architectural staff at Group and Team Leader levels as follows:

Group Leader Architects

Salary £12168 - £13308

To organise and control a group of Architects and Technicians engaged on:

Post a) Housing New Build & Environmental Works.

Post b) General Architecture which includes projects for a new Leisure Centre, Neighbourhood Centre, Factories and a wide range of other building types.

Applicants for posts a and b should be Registered Architects with relevant experience.

Team Leaders - Housing Improvements

Salary £9875 - £10638

Post c) To organise and control a team of technical staff engaged on structural improvement and modernisation work to existing dwellings by private contractors.

Applicants for post c should have HNC/B.TEC Higher or equivalent in Building or Surveying, and have substantial experience in Housing Improvements or Building Surveying situations.

Candidates should indicate on the application form the post a, b, or c for which they are applying.

Where relocation is necessary, expenses to a maximum of £2980 plus approved removal costs, together with assistance with temporary housing accommodation, are available. Application forms for the above three posts, returnable by 18th April 1988 and further details from Director of Personnel and Management Services, New Walk Centre, Welford Place, Leicester LE1 6ZG. Tel: (0533) 548822 ext 7099.

...working for Leicester

PUBLIC SECTOR APPOINTMENTS

ARCHITECTURAL TECHNICIAN/DRAUGHTSMAN

The Ministry of Agriculture, Fisheries and Food has a vacancy for an Architectural Technician/Draughtsman at Wolverhampton RO. The post is in the Farm Buildings Group, a specialist multi-disciplinary unit with a diverse and interesting range of responsibilities which includes: a building advisory/consultancy service to the industry, professional design service for capital projects on MAFF properties and other agricultural institutions, a national programme of research and development covering all aspects of buildings and associated crop and livestock engineering and the dissemination of information related to design, construction and use of farm buildings. The successful candidate will provide assistance over the whole range of the Group's activities. This includes the design of agricultural and horticultural buildings, the preparation of tender documents and site surveys and supervision. Candidates (men and women) must have either (a) an ONC in Building or Construction, or an equivalent qualification and have an aggregate of at least 4 years' recognised training (eg apprenticeship) which may include up to 3 years' relevant full time study plus at least one year's post training experience; or (b) an HNC in the appropriate subject and have an aggregate of at least 4 years' recognised training (eg apprenticeship) which may include up to 3 years' relevant full time study. Candidates would be expected to bring examples of their drawing work if invited for interview. Salary ranges from £7000 to £9310 and will depend on experience. However the grade is currently subject to special staged increases which will provide a scale maximum of £10,500 by 1 January 1989 in addition to the normal annual pay awards. For further details and application form (to be returned by 25 April 1988) write to Mr P Fringle, MAFF, Room 609, Victory House, 30-34 Kingsway, London WC2B 6TU. Tel: 01-405 4310 Ext 708.

GATESHEAD METROPOLITAN BOROUGH COUNCIL

DEPARTMENT OF ARCHITECTURAL SERVICES

As Gateshead MBC are the lead Authority as regards the Northumbria Joint Police Authority, there is a need to fill the following vacancies:

ASSISTANT DIRECTOR (HOME OFFICE)

Salary Scale - PO14 £18,831-£18,908

Applications are invited from Registered Architects with many years of experience and expert as particularly in Police and Home Office buildings to lead a team responsible for the design of all Police Buildings and other Home Office projects for the Northumbria Joint Police Authority under the control of the Architect and Technical Adviser.

PRINCIPAL ARCHITECT (HOME OFFICE)

Salary Scale - PO9 £14,028-£15,111

ARCHITECT (2 posts)

Salary Scale - B01-P08 £12,972 - £14,028

Applicants must be Registered architects with experience in Police and Home Office buildings and will be part of a team designing new buildings and extensions and alterations to existing buildings for the Northumbria Joint Police Authority. Further information can be obtained from Mr R I. Shattin (Tel 091 477 3018).

APPLICATION FORMS

are available from the Director of Personnel and Management Services, 7th Floor, Aldon House, Tynegate Road, Sunderland Road, Gateshead, Tyne and Wear, NE8 3EL, returnable by 18th April 1988.

EQUAL OPPORTUNITIES EMPLOYER

We are an EQUAL OPPORTUNITIES EMPLOYER and welcome applications from candidates of any age, disability, marital status, race or sex.

Architect (URBAN DESIGN)

£13,098-£14,238 p.a.

This is a new post within the Planning Division for a qualified architect specialising in Urban Design. Applicants will also be considered from planners with proven experience and ability in Urban Design. You will provide architectural input to the Planning Division and lead the Urban Design Team, comprising a landscape architect and two planning assistants. Duties will involve preparing environmental improvement schemes, undertaking urban design studies for Council developments, and maintaining a high standard of design for new private development including the preparation of the Briefs and Design Guides for development sites. A broad knowledge of Urban Design will be required with the ability to co-ordinate projects and to express ideas both graphically and in writing. Experience of running contracts and a knowledge of building preservation techniques will be a decided advantage. Initially, the Urban Design Team will be attached to the Forward Planning Section. Please quote post reference A).

Senior Assistant Architect

£12,063-£13,098 p.a.

A senior post within the Architect's Division responsible for a wide range of projects within the Council's capital building programme. You will take responsibility for schemes from inception to completion and will be responsible for a small group of Architectural Assistants and Technicians. You should be a qualified architect with a minimum of three years' post qualification experience. Please quote post reference B).

LIVERPOOL POLYTECHNIC

Department of Surveying

LECTURER II/SENIOR LECTURER IN SURVEYING

£8,076-£15,045

Re-advertisement

Applications are invited from suitably qualified candidates with professional, teaching or research experience in the fields relevant to Building Surveying. Applicants need not necessarily be qualified in Building Surveying, but could have a building, architecture or quantities background with an interest in Building Surveying. The successful applicant will join a lively and progressive Department which offers degree courses with honours in Building Surveying, Quantity Surveying and Urban Estate Management, and will lecture mainly in the Building Surveying Section. There is ample scope for research and consultancy work for the development of particular subject interests. Initial informal enquiries may be made to Charles Hubbard (051-907 3581 ext. 2605) or Roy Daniel (ext. 2605). For further particulars and an application form contact the Personnel Officer, Liverpool Polytechnic, Rodney House, 70 Mount Pleasant, Liverpool L3 5UX (Tel: 051-907 3581 ext. 2518/2519) to whom applications must be returned not later than Friday 18th April, 1988. Liverpool Polytechnic is an Equal Opportunity Employer and welcomes applications irrespective of race, sex, marital status or disability.

DIRECTOR

(£19,707-£21,651 p.a.)

This new post, based in Chesham, Hants, and formally designated Director of Development and Property Management, has been created following a fundamental reorganisation of services. The Director will manage a group of approximately 35 staff involved in architectural design, valuation and commercial estate management: highways, drainage, traffic management and general engineering design including site supervision of Direct Labour works. Applicants must possess several years' experience in managing one, preferably more, of these technical functions at a senior level. They should be able to demonstrate their ability to co-ordinate the activities of several professional groups, motivate their staff to a high level of individual performance and, personally, actively pursue the Council's interests in technical discussions and negotiations with outside bodies' representatives. Write to the Personnel and Management Services Office, Manor House, Turners Hill, Chesham, Herts. EN8 5LE for further particulars and an application form to be returned before 21st April, 1988.

BOROUGH OF BROXBORNE

wooking

BOROUGH COUNCIL

Senior Architectural Assistant

up to £12,063 p.a.

A Career Grade post for an enthusiastic and capable architect to take responsibility for individual building projects within the Council's capital building programme. You will carry out individual schemes from inception to completion, with some assistance from Architectural Assistants and Technicians. Preferably a qualified architect, you should have a minimum of two years' post qualification experience. Part-qualified architects will also be considered although the commensurate salary would be at a lower level on the Career Grade. (Please quote post reference C).

The posts attract Casual User Car Allowances and parking is provided. The Council offers a generous relocation package which includes approved cases will include a Mortgage Subsidy, payment of removal expenses and up to £2,600 towards professional fees on house purchases. Temporary housing will be available for up to one year if required. Application forms and further details are available from the Director of Manpower Services, Civic Offices, Gloucester Square, Woking, Surrey GU24 1YL, telephone 04882 8831, ext 3903, quoting the appropriate reference. Closing date: 22nd April, 1988.